The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 1, 1921

PRICE FIFTEEN CENTS

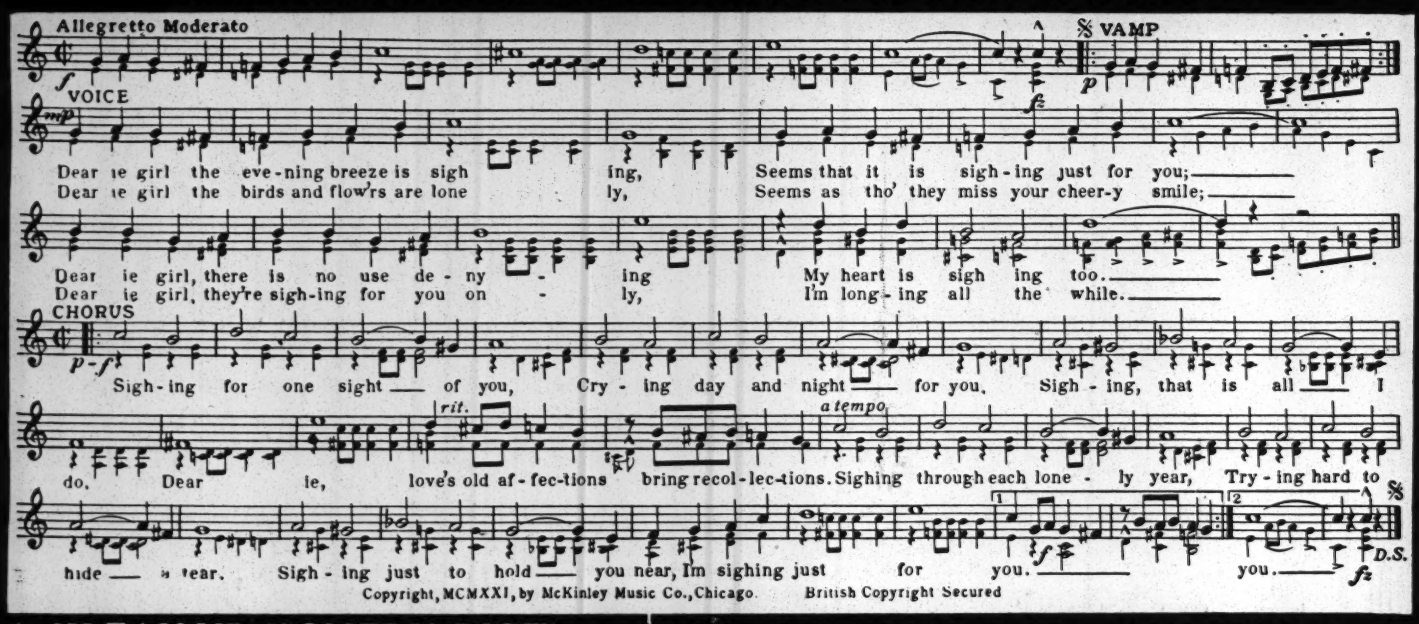
THE NATIONAL THEATRICAL WEEKLY

OUR NEW YORK OFFICE WILL BE LOCATED AFTER MAY 1st
IN NEW AND COMMODIOUS QUARTERS
1658 BROADWAY (Opposite Capitol Theatre) CALL ON US

SIGHING JUST FOR YOU

BY
FROST, DE VOLL and KLICKMANN

FOX TROT BALLAD HIT

ALL ARRANGEMENTS. GREAT FOR SINGLES, DOUBLES, QUARTETS.

Allegretto Moderato
VAMP
VOICE
Dear ie girl the eve-ning breeze is sigh ing, Seems that it is sigh-ing just for you;
Dear ie girl the birds and flow'rs are lone ly, Seems as tho' they miss your cheer-y smile;
Dear ie girl, there is no use de-ny ing My heart is sigh ing too.
Dear ie girl, they're sigh-ing for you on ly, I'm long-ing all the while.
CHORUS
Sigh-ing for one sight of you, Cry-ing day and night for you. Sigh-ing, that is all I
rit.
a tempo
do. Dear ie, love's old af-fec-tions bring recol-lec-tions. Sighing through each lone-ly year, Try-ing hard to
hide a tear. Sigh-ing just to hold you near, Im sighing just for you. you.
D.S.

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A KLEAN-UP KOMEDY RIOT!

IF I LET YOU GET AWAY WITH IT ONCE

You'll Do It All of the Time

ENUFF SAID! EXTRA VERSES ALL ACTS

SING IT! DANCE IT! ORCHESTRA RIOT!

SLEEPY HOLLOW

WHERE I FIRST MET YOU

DREAMY WALTZ SONG

NOW READY!
FOX TROT
Ballad Success

IT MUST BE
SOME ONE LIKE YOU

By Harold G. Frost
Roy Bargy and
Charley Straight

GREATEST "MOTHER" SONG IN YEARS

THERE IS ONLY ONE PAL AFTER ALL!

SENSATIONAL WALTZ BALLAD APPLAUSE GETTER. SUNG BY A HUNDRED ACTS

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Grand Opera House Bldg.

McKINLEY MUSIC CO.

BOSTON
228 Tremont Street
PITTSBURGH
Savoy Theatre Building

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NEW YORK, JUNE 1, 1921

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TOURING AND INDEPENDENT MGRS. ARE SIGNING NO PLAYERS

Drawing of a New Contract and Unsettled Show Conditions Cause Managers to Delay All Plans for Producing or Sending Out Shows

Conditions in the theatrical profession with regard to the making ready of touring companies for next season are at a standstill with practically all of the members of the Touring Managers' Association not signing any actors.

The Touring Managers' Association is preparing a new form of contract which the members will offer to all actors whom they select in place of the present Equity contract. This new contract, which is expected to be ready for distribution next week, will embody all the things for which the managers have been fighting during the past season.

Not only are the touring managers not signing performers, but also most of the independent managers are following the same plan. The independent managers, however, are in a different position than the touring managers, most of them not having definitely decided whether to agree to the terms of the Actors' Equity Association or to oppose them.

The drawing of this new touring managers' contract seems to settle any question as to the intentions of the T. M. A. as, while they have previously made plain their opposition to the Equity Shop, this vigorous move on their part leaves no room for compromise.

With none of the numerous touring managers signing actors for their shows, thousands of performers who in previous years had completed their arrangements for the Fall and left the city for their Summer homes are still in New York, not being able to leave until they know what their plans will be for next season.

The touring managers who have been interviewing actors and have tentatively selected a few of them for certain parts are not signing any contracts, but simply "penciling them in." This is due in part to their desire to use the new contract, which is in course of preparation, and also to their desire to go carefully with their next season's preparations.

As one prominent touring manager, who each year sends out a number of shows, phrased it, "We have come to the end of our rope as far as conceding anything is concerned and intend to move very cautiously about our plans for next season. We are in a position to hold out for what we consider our just rights, and if necessary we will curtail our business by two-thirds."

CIRCUS GETS ANOTHER BUMP

BOSTON, May 30.—The Sells-Floto Circus received its third bump within ten days when the Board of Street Commissioners at the request of Mayor Peters revoked the permit allowing a parade today. This was done because of the protests made by officials of the American Legion and the United Spanish War Veterans against the circus parading on Memorial Day.

The Ringling Brother & Barnum and Bailey Circus is billed for Boston for the week beginning June 13.

The Sells-Floto circus was not allowed to show in Newark, N. J., the previous week on account of a license mix-up, and last week were forced to shift from Albany to Schenectady on one day's notice on account of the street-car strike.

MIDNIGHT SHOW AT 63rd ST.

Night life along Broadway did not die with the closing of the Zeigfeld "Midnight Frolic" on Saturday at the New Amsterdam Roof, for "Shuffle Along," at the 63d Street Theatre has come to the rescue by giving midnight performances, the first of which was given on Wednesday night. The all-colored company will endeavor to aid those who have fallen into the habit of not retiring until the small hours of the morning.

STRIKES HOLD UP THEATERS

SAN FRANCISCO, May 30.—Owing to the strike of the builders all work on the Loew's Junior Orpheum, Curran and Union Square theatres, all under construction, have ceased. The Granada is the only one which has met all conditions and instead of having stopped work has doubled the number of workers.

CHURCHILL'S CLOSES

Churchill's Restaurant, which had been in existence for the past twelve years and had attained the fame of a "Broadway Institution," passed out of New York's history on Saturday night, when the doors were closed for the last time.

Churchill's was noted from coast to coast as one of the most popular restaurants on Broadway. Some of the most lavishly expensive cabaret revues ever seen were presented there.

Capt. Jim Churchill, owner, stated that he had leased the ground floor and part of the basement to the Toy Yoeng Syndicate, which will open a Chinese-American restaurant on July 1.

To the ravages of prohibition can be laid the closing of Churchill's. Captain Churchill said that he considered this a very good time to quit the restaurant business for a while. If conditions are good in the Fall, he may reopen a restaurant near Columbus Circle.

The Chinese restaurant will occupy the ground floor, stores and business offices, the second and the third or top will be leased to music publishing and other industries.

WOODS' "APOLLO" OPENS

CHICAGO, May 30.—The Apollo, the new A. H. Woods theatre, opened here with "The Passing Show of 1921" as the attraction.

This is the third Chicago theatre to come under the Wood's management in three years, the Woods and the Apollo having been built by him and the Playhouse taken over.

The Apollo with a seating capacity of 1,600 is at the south east corner of Dearborn and Randolph Streets.

500 WILL MISS FOLLIES OPENING

Florenz Ziegfeld, Jr., is in the midst of a jam that promises some interesting events in more ways than one as regards the opening night of the"Follies of 1921" at the Globe Theatre, instead of at its usual home at the New Amsterdam, which has been the home of the "Follies" shows for the last ten years.

The New Amsterdam Theatre has a seating capacity of 1,702, while the Globe Theatre has but 1,200. This leaves 500 of the "Follies" first-nighters who will be unable to get in to see the opening performance.

"Follies" seats for last season's opening sold as high as $50, and it is needless to say that with the smaller capacity of the Globe Theatre the active bidding for seats will jump much higher.

Ziegfeld is being inundated with hundreds of letters and telegrams requesting that seats be reserved for the opening performance, and this is where the jam arises, for the producer is in a quandry as to the names of the 500 regular first-nighters that will miss the opening of the show.

CIRCUS FORCED TO REPEAT PARADE

SPRINGFIELD, Mo., May 30.—The Gentry Brothers' Dog and Pony Show, which played here last week was forced to give two parades the day it showed in order to receive the consent of the police to show that night.

The parade passed through the town on the south side business section and proceeded to the lot where it broke up. Then the chief of police, D. C. Welsh, had the manager of the circus, J. D. Newman, arrested because he had failed to parade along Commercial street, which runs into the north side business section and which was announced as one of the parade route streets.

The mayor then entered the controversy, and it was agreed that the parade should proceed all over again on the north side, in order to hold its license. This was done, the second parade not starting until 5 p. m.

ROBBERS HOLD UP THEATRE MEN

MEMPHIS, Tenn., May 21.—Two masked bandits entered the offices of the Memphis Enterprises, Inc., over the Savoy Theatre, last Sunday at 10.45, held up the manager, C. A. McElravy, and took all the available cash, about $4,000. The bandits then escaped through a back window into the alley at the rear of the building by sliding down a cotton rope which they had previously tied to a conduit near the window casing.

Four months ago $300 was taken from an employee of the same concern at North Main street and North Court avenue by three young bandits who were never apprehended.

"MARY" IN NORTHWEST

SAN FRANCISCO, May 30.—After playing for two weeks several one night stands around San Francisco, the "Mary" Company will play a return date in Fresno and also in Sacramento, thence proceed northward to Portland after which will play through the Northwest.

COLORED MINSTRELS CLOSE

SAN FRANCISCO, May 30.—Herbert's Colored Minstrels which was booked for a tour through California have cancelled, and after playing in Portland, Oregon, will return esatward.

"PUPPET MASTER" IS FINE PLAY

ATLANTIC CITY, May 30.—"The Puppet Master," a new and distinctly worthwhile play by Hubert Osborne was presented last night at the Woods Theatre by the Selwyns with Alan Dinehart in the leading role. This marks the first play in which Dinehart has been starred.

The play has a refreshing story and is a great deal different than the ordinary plays of the past season in that it does not point out a flaw in some part of the stadnards of present-day society and leave it to the audience to figure out how to better things, but instead, it shows how one of the evils of society is overcome. The theme of Mr. Osborne's play, while not new, has been handled in a masterful and workmanly manner, and presents a study in human nature that cannot help but win the approval of any audience.

The story is that of a famous scientist who is blessed with an immeasureable amount of faith in the inborn honesty of his fellow-men. He declares to his friend, Dr. Reisbeck, that he could make over any crook in to an upright, honest man if given one year to do it in. His friend, who is of a cynical disposition, laughs at this, holding the average man's opinion that a "crook is always a crook."

Dr. De Sota, the scientist, who believes in the honesty of men, is given the chance to prove his theory when his home is entered by a burglar, Slim Reilly, on the trail of the scientist's jewels.

Reilly is shot and captured by the servants, but is not turned over to the police by De Sota, who has made a bet with Dr. Reisbeck that he will make the young burglar an honest and useful member of society, fit to mingle with the best people within one year.

Reilly is dressed in the clothes befitting a gentleman, and made a member of the scientist's family. He becomes De Sota's assistant in his chemical laboratory. He is introduced to all the friends of the family and the new life proceeds to change him gradually in all his previous ideas and beliefs.

The end of the year comes and the erstwhile thief proves when put to the test that he comes up to the expectations of De Sota, and the latter wins his bet.

Alan Dinehart, as the burglar, Slim Reilly, gives an interpretation to his part that places him in the ranks of the best on the American stage. Fuller Mellish, as the chemist, De Sota, and Albert Gran, as the cynical Dr. Reisbeck, were equally well cast, and their performances could not have been bettered.

ETHEL BARRYMORE FOR VAUDE.

Ethel Barrymore will enter vaudeville immediately after "Claire de Lune" closes, opening at the Palace Theatre on June 13 in Barrie's "The Twelve Pound Look."

Seven weeks in and around New York on the Keith time has been accepted by Miss Barrymore, and arrangements for several more are now being made.

Miss Barrymore made her last vaudeville appearance several years ago.

THEATRE SITE ONCE SOLD FOR $265

SAN FRANCISCO, May 30.—The lot which the new Junior Orpheum is now being built on sold for $265.00 at public sale April 24, 1861. It is now valued at approximately $65,000.00, a gain of 245,000 per cent in sixty years, or over 4000 per cent a year. The original deed for same is on display at a real estate office.

UNION MUSICIANS HIT HARD BY APPELLATE COURT'S DECISION

Supreme Court Denies Motion of Pres. Jos. Weber and Samuel Finkelstein Asking for a Reversal of Court's Order Which Restrained Them from Interfering With Local Union

The American Federation of Musicians received a heavy blow last week when the Appellate Division of the Supreme Court denied the motion made by President Jos. N. Weber and Samuel Finkelstein, president of the local Musical Mutual Protective Association, to reverse the decision of the Supreme Court, which granted an injunction restraining Weber and Finkelstein from having anything to do with the affairs of the local union.

This temporary injunction had been obtained by the eight insurgent members of the board of directors of the local union, who had been suspended by the order of President Weber when they refused to agree to the order Weber had issued restraining them from ousting Finkelstein.

A few weeks ago this temporary injunction had been modified by Supreme Court Justice Dowling, who allowed Finkelstein to return to his office as president of the local union, but only with regard to acting on routine matters and not on questions of policy affecting the tangle in the union's affairs. This had left matters in a peculiar situation, as Finkelstein had to confer on all matters with the board of directors, of which the majority consisted of the eight insurgent directors who had been suspended by Weber after they had suspended Finkelstein. By the order of the Appellate Division affirming the temporary injunction Finkelstein is again out of office and the insurgent faction is at the helm, with A. Matera, one of the directors, acting as president.

Justice Walter Lloyd Smith, of the Appellate Division, who wrote the opinion of the judges, stated in part as follows:

"It is not quite clear as to just the nature of the membership in this American Federation. Sometimes the unions themselves are referred to as the members. Other times the members of the local unions are referred to as members of the federation. A fair interpretation, however, is that the members of these local unions become members of the federation *ipso facto* when the local union is organized under or affiliated with the federation and the existence of the local unions as members is simply an administrative factor accomplished by the federation."

With regard to the order which President Weber had issued staying the board from taking any action against Finkelstein, Justice Smith said:

"It seems to be clear that it was without jurisdiction. It seems clear that the mere fact that this protective union was affiliated with the American Federation neither gives to the federation nor the president thereof the power to interfere with the internal management of the corportion. The power to regulate the internal affairs of this corporate union is given under the laws of the State and is not subject to interference from this unincorporated association. In this respect the rights of this union materially differ from the rights of the members of a union organized under the federation itself, wherein the federation might itself make laws which defined or designated these rights.

"Under the orders which were disregarded by these directors and for which these directors have been expelled, the president of the federation assumed to take the power given by law to the directors of the protective union away from these directors. This was in excess of the president's authority. Neither the American Federation nor the president of the American Federation had the right to reinstate Finkelstein and enjoin the members from interfering with his acting as president while he was suspended."

By this decision the American Federation is in a position which requires some action as to the standing of the local union in the parent federation. Unless the local union agrees to abide by the leadership in all matters of the federation officials, it seems very probable that the federation will be forced to take measures for the canceling of the Musical Mutual Protective Union's charter in the American Federation of Musicians.

Due to the congestion in the New York Supreme Court, it is not likely that the trial of the action to make the injunctions against Weber and Finkelstein permanent will come up before late in the Fall.

As the election of officers of the local union is also held in the Fall, it is possible that the election will take place before the trial, and in that event should the insurgent faction elect its candidate to office as president the situation will be further entangled.

The matter has aroused much interest.

STUDENTS OPEN INTIME THEATRE

PRINCETOWN, N. J., May 30.—In a room no larger than twenty by thirty, seating forty at the most, and with no scenery or light effects, the senior students have been giving a series of plays written by themselves which have been very successful.

The Theatre Intime, as it is called, is used to stage not only plays written by the students, but others by professional playwrights and many of the shorter plays of Dunsany and Rolland have been given, permission for performances without royalty having been obtained.

The unique idea was started by Ralph Kent, "Reg" Lawrence and Charles Scribner, the bills are changed weekly, no admission is charged; there are no officers, but a committee of four choses the plays it thinks suitable and casts the men for the parts.

This is the second successful season of the Theatre Intime which closed last week with the representation of four plays two of which were "The Other Caliph" and "Bones and the Man," both written by Princeton students.

NEW PLAY FOR GRANT MITCHELL

Grant Mitchell, now playing in "The Champion," which closes this week, will try out "Queed," Henry Sydhor Harrison's famous story, in Atlantic City in a few weeks under the direction of Sam. H. Harris.

STEAMSHIP RATES TO DROP

European steamship rates are due to drop back to pre-war prices, according to an official of one of the largest steamship ticket-selling agencies. The prices for tickets has practically doubled in the past five years, a thirty per cent increase being followed by an additional ten per cent in rapid succession.

Although there is an unofficial conference of steamship companies that set the rates held whenever deemed necessary, there is a pronounced tendency by some of them to break away from the conferences and make their own rates as they see fit. The United Mail steamers have cut in on the regular rate set by the conference to Bremen, there being a ten per cent decrease.

While the cut so far has only affected passageway to Germany, it is believed that it will be the opening wedge and mark a decline in all steamship rates, it being readily understood that the present rates are more than the traffic will stand for.

Last year a payment of a $500 bonus for a first-class cabin was a comman occurrence; this year it is practically unheard of.

"Steamship companies realize that the public expects them to do their bit toward normalcy and return to pre-war prices," said the steamship official, "and we are willing to meet them half way."

A big cut is expected.

HIPPODROME FUTURE IN DOUBT

The Hippodrome may not have its usual "big show" next season, according to the statement of Mark A. Luescher, manager of the mammoth theatre. This is due to the fact that the management is not willing to invest the large amount necessary to put on a Hippodrome production with trade conditions in their present state.

"Unless the stage hands' union is willing to be guided by present conditions," said Mr. Luescher, "the annual Hippodrome show will not be put on. It costs in the neighborhood of $300,000 before we give our first performance and we are not going to invest that amount with theatrical conditions in their present state of uncertainty.

The Hippodrome stage hands all received their notices, which took effect last Saturday. Even the heads of departments, who are usually kept through the summer to aid in planning the next season's production, were let out. One department head, who had been with the Hippodrome for seven years without a lay-off, was given his notice with the rest.

The Hippodrome employs around 200 stage hands, who draw an aggregate salary of about $10,000 a week. This item, it can be seen, is an important factor with the business conditions prevalent. The Hippodrome show cannot afford to do poor or even fair business with the salary list it has.

Reports current along Broadway are to the effect that if the annual show is put on it will be of an entirely different nature than the past productions. It was reported that in the event a show is produced for next season R. H. Burnside, who has directed the staging of the Hippodrome shows for several years, will not stage it. Hassard Short, it is said, will be the new stage manager. This report could not be verified.

The Hippodrome annual show has been given for the past ten years. It has attained the position of a national institution. Thousands of people from all over the country come to New York each year with the major intention of attending the Hippodrome. These patrons will be a disappointed lot if the "big show" is not given this coming season.

BIG NEGRO FILM HOUSE LEASED

The S. W. S. Amusement Company, of which J. Fred Stube is president, has leased from John J. Finnerty, through Thomas J. O'Reilly, the new moving picture theatre which is now being built at 142d Street and Seventh Avenue. The lease is for twenty-one years, with a gross rental of about $1,000,000.

"B'WAY WHIRL" OPENS MONDAY

The "Broadway Whirl" show, featuring Blanche Ring and Charles Winninger, will open at the Times Square Theatre on June 6. Among others in the cast will be Jay Gould and the Janet Sisters.

SENSATIONAL TOGO

Jefferson Theatre and Proctor's 23rd St. Theatre this week. Direction—H. B. Marinelli.

INVENTOR LOSES "HIP" SUIT

The suit brought by Roy J. Pomeroy, inventor of an illusion which the Hippodrome made arrangements to use last season, against the New York Hippodrome Company, was dismissed by the Appellate Division of the Supreme Court last week, and costs in the action assessed against the plaintiff.

Pomeroy invented an apparatus which represented a gigantic bubble which whirled around at a great speed with a stationary platform inside it on which a dancer was supposed to perform. He contracted with the Hippodrome management, who built the apparatus and agreed to pay Pomeroy $50 a week for the use of his idea.

After the illusion had been built, the Hippodrome management were informed that they would be liable for damages for infringement as a patent had been granted on a similar idea some years previous. They then refused to use the illusion and Pomeroy brought suit in the Municipal Court and received a judgment for five weeks' payment, amounting to $250. By this judgment the Hippodrome would also have been liable for $50 a week for as long as the season ran.

The Hippodrome company, through Attorney Nathan Burkan, appealed to the Appellate Term, who affirmed the decision of the Municipal Court judge, and refused to allow permission to appeal to the Appellate Division of the Supreme Court. Attorney Burkan, however, received permission from the Appellate Division to appeal and argued the case at a hearing held recently.

Justice Greenbaum, of the Appellate Division, who wrote the opinion on the decision, reversed the judgment, dismissed the action and held Pomeroy responsible for the costs in the suit, which will probably amount to several hundred dollars.

WOMAN DIRECTING STOCK

DETROIT, May 30.—Josephine Sherwood, widow of the late Shelley Hull, who up to his death two years ago was one of the leading actors on Broadway, is now director for the Bonstelle stock company.

Mrs. Hull was a member of Jessie Bonstelle's stock company when it was located in Buffalo after her graduation from Radcliffe College. She is also an accomplished musician and composer.

During the war Mrs. Hull, while doing stage directing for the Shuberts and Mrs. Henry B. Harris, was also treasurer of the Stage Women's War Relief, and has now joined the Bonstelle organization at solicitation of Miss Bonstelle.

PRICE TO DO FOUR SHOWS

Alonzo Price, who produced "Somebody's Sweetheart" and other shows, has started to cast through Leslie Morosco for four new musical comedies which will be produced in the near future near New York, and various managers will be invited to look them over and pick the one they like the best.

"Somebody's Sweetheart" was produced at Providence in this way before having been selected by Arthur Hammerstein.

"SNAPSHOTS 1921" POSTPONED

The opening night of "Snapshots of 1921" at the Selwyn Theatre has been postponed from Monday to Thursday night, June 2. Nora Bayes, De Wolf Hopper and Lew Fields are to head the cast.

The revue will be unfolded in fourteen elaborate scenes and will present travesties on current Broadway dramatic and musical successes.

PAULINE ANDERSON

Miss Anderson, whose likeness appears on the cover of this week's issue, is the ingenue prima donna of Jean Bedini's new edition of "Peek-A-Boo," playing the Columbia for the Summer run. This is Miss Anderson's first time in burlesque and she is a decided success. She is an enticing young brunette of unusual cleverness, whose costumes have created considerable attention.

Miss Anderson was in vaudeville last season with Earl Gates and Company. The season before she appeared with "Miss Simplicity." Before that she was in revues, having had a leading part with Andre Sherri's production.

EQUITY PLANS INVESTIGATION OF SMALL CAPITALIZED SHOWS

Present Plan of Forming Corporations of Small Resouces to Finance Shows Whose Capital Is Small, Therefore, of Small Liability, Attracts Attention of Actors' Society

Those theatrical producers who incorporate each individual show with a small capitalization have drawn the fire of the Actors' Equity Association, which may decide to wage war against them because of the fact that by this small capitalization the producers limit their liabilities, and are not personally liable for any claims of actors or other creditors.

Frank Gilmore, executive-secretary of the A. E. A., issued the following statement last week on the matter:

"The A. E. A. may have to wage war against the theatrical companies who take out papers of incorporation. Such incorporations are often woefully under capitalized and are nothing but a scheme to limit the liability of the manager. An actor is verbally engaged and on signing his contract learns that his employer is something or other "Inc." He may come to his Association to find out whether or not there is any responsibility to this firm and we search many records and go to endless trouble before we can answer his question. We frequently learn that the majority of the officers are "dummies," maybe stenographers and office boys. The A. E. A. will probably have to forbid its members to sign up with all incorporations unless the officers belong to the Producing Managers' Association, in which case they are, of course, perfectly safe.

One way in which this problem could be solved, according to a well-known theatrical attorney, would be to insert a clause in each contract signed, to the effect that the individuals who are in reality putting on the productions agree that in the event the incorporated company becomes insolvent the liabilities are to be transferred to them personally.

The only other way in which this problem could be circumvented would be by lobbying at Albany for a new law which would cover this situation. This, however, is highly improbable, as such a procedure would be fought by many other people outside of the theatrical business, and would also be very costly.

Many shows, particularly one-night stand shows, engage actors and purchase scenery and costumes and go on the road, and suddenly blow up on account of poor business or bad management. The company is stranded and has to return to New York the best way it can. Then the unpaid actors bring suits against the producers for their money, and after going to the expense and trouble of obtaining judgments, find that they are worthless as the show is owned by an incorporated company which limits its liabilities to a small amount that has already been covered.

A case of this sort came up recently in the Third District Municipal Court in Manhattan and brought a forceful comment from the presiding judge, Judge Friedlander. This case was that of several chorus girls who went out with a musical comedy called "Oh! By Jingo," which stranded in Charleston, South Carolina. The girls were owed two weeks' salaries and were forced to pay their own fare back to New York. The Equity counsel tried to show that the backers were personally responsible for the show, but were unable to prove this.

"This case," said Judge Friedlander, "is like a great many others that come up before me of show producers who back an enterprise, incorporate and limit their liabilities."

"These show girls are tickled to death to get a job, then the show goes up the flue and the girls do not know where to look for their money."

CANCELLED IN SAN JUAN

SAN JUAN, Porto Rico, May 20.—The company which was taken to San Juan, Porto Rico, by Jules Larvett, played one week only, as the management of the local park claimed that he did not live up to his contract, and cancelled the show. R. C. Carlisle secured an engagement at the Hippodrome Racing Club; Madame Sabaja is playing the vaudeville houses with her aerial act. Prof. Mexican Herman, magician, is filling six weeks in vaudeville. Nellie Delmar remains in San Juan, but Lottie Delmar has returned to New York in bad health, as Mr. Larvett was compelled by the British Consul to arrange for her passage back to New York, but he has failed thus far to provide for the remainder of the company, who have been left to their own resources. The Oscar Lowande Circus has sailed from San Juan for St. Thomas. The Chico Family of twelve Spanish performers have joined the show. Loretto Family Circus have also left Porto Rico for San Domingo. The Al Marx Circus remain at Ponce, P. R. Tyler's Dogs are working at the Hippodrome Racing Club, San Juan.

GRISWOLD GOING OVER OLD ROUTE

WARREN, Ohio, May 30.—Frank E. Griswold, famous throughout the country as the owner of Griswold's "Uncle Tom's Cabin" show, who retired from the business a few years ago after fifty years as a showman, is fitting out a large automobile in which he will tour from Lake Erie to the Gulf of Mexico following the routes that he took in his show days.

About thirty years ago Griswold organized his "Tom" show that played its first engagement at the Star Theatre in Cleveland in combination with Charles Phillips' Company. After two weeks at the Star Griswold started west and Phillips east.

Mrs. Griswold, now dead, used to play the parts of "Topsy" and "Miss Ophelia" and their daughter Dorothy, now Mrs. T. A. Carrell of Willoughby, O., played "Little Eva" until she grew too big for the role.

Griswold started out with only a wagon show, which soon grew to be a railroad show with a band of eighteen musicians.

Griswold is said to be wealthy.

ILL ACTOR'S PLAY GETS TRY OUT

SYRACUSE, May 30.—The Knickerbocker Players are presenting this week "The Love of Su Shong," written by Dewitt Newing, who was a member of the stock company about five years ago. Newing is at present suffering from paralysis in his home in Bloomfield, N. J., and wrote most of the piece there.

He played the part of "Muggsy" in the original cast of "Turn to the Right," and later organized a company for a world tour. While the touring troupe was in Shanghai, China, Newing was afflicted with paralysis, and was aided by the American consul there to recover his health. He began this new play there, although he could only use one finger at first.

Newing is also the author of "Down o' the Mountains" and "The Love."

PREACHERS PROTEST CARICATURES

PHILADELPHIA, May 30.—The manner in which motion pictures "misrepresent" and caricature the ministry and the marriage ceremony was attacked by the Presbyterian ministers attending the General Assembly of the United Presbyterian Church in session in the First Church on Chestnut Avenue.

A committee was appointed by the assembly to spread propaganda through the news agencies throughout the country expressing the attitude of the Church towards motion picture producers and exhibitors.

CHANGES "IN HONEYDEW" CAST

Vincent Sullivan, late of the "Eilleen" company, replaces Sam Ash today (Wednesday) in Joe Weber's production, "Honeydew," which is playing at the Casino.

Papeti and Alberte, Spanish dancers who have just arrived from Spain, will replace Marguerite and Gill.

ELAINE PALMER

Whose Dancing Has Been a Feature of Recent Broadway Successes Has Made Her Debut in Vaudeville Under the Direction of Rosalie Stewart

"DREAMY EYES" IS PLEASING

"Dreamy Eyes," the Brady production by Martha M. Stanley and Adelaide Mathews, which opened at the Majestic, Brooklyn, Monday night, is a clean and entertaining comedy which suffers a bit from loose construction. This latter is, however, almost negligible in its effect on the impression the play makes because of the verve which Miss Binney puts into the leading role. With a little cutting, in which the first to suffer should be the flat and inappropriate title, the play should make a success on Broadway.

Though slow at the start the piece soon gains momentum and becomes a continuous laugh to the finish. Faire Binney as Anne, an unsophisticated maid from Menominee, Mich., is the chief source of merriment. Anne is thoroughly American, especially in her innocence, though she lies like an enraged muleteer.

The play is concerned with Anne's visit with a young unmarried aunt in New York. Though only fifteen, she already has a beau back home and does not hesitate to ensnare two others, who belonged properly to her aunt. She completes her retinue with a married man, who expects his freedom as soon as his wife has obtained a divorce.

The married man is a rake who attempts to compromise Anne, but succeeds only in compromising the aunt, whose comb is found in his bedroom. The evidence is false, however, for he had taken the comb from Anne in the course of an automobile ride which lasted till three in the morning. Not wishing to spoil the reputation of her niece, the aunt remains mute and throws the plot into high suspense.

So far the plot has moved smoothly and logically, but at this point the construction becomes loose and improbable. However, this does not detract from the enjoyment of the play.

Miss Binney fits into her part snugly and shows a mastery of the technique of acting uncommon in so young an actress. Jane Grey puts deft lightness into her characterization of the aunt, showing herself to be a finished performer. Bruce Elmore as Mac, Anne's beau, has punch and comedy in his work, though it seems a bit too polished for the role. Leonard Willey and John Cromwell played the other two men's parts.

Though handicapped by a wholly deceiving and flat title, "Dreamy Eyes" makes a night's pleasant entertainment.

PARK GETS GREENWICH FOLLIES

"The Greenwich Village Follies of 1921" will move up to the Park Theatre when it finishes its preliminary run at the Greenwich Village Theatre. This will probably be in October, as the house reverts back to John Cort about that date. At present the house is operated by William Fox.

Before the "Greenwich Village Follies" comes into the Park the house will be renovated and redecorated. It is understood that the seating arrangements will be altered so that the house will hold many more persons than formerly.

The Bohemians, Inc., are now engaging the cast and chorus for the 1921 edition of the Follies, which will probably go into rehearsal soon. The new edition, according to its sponsors, will show the use of lighting effects such as have not been seen on Broadway before.

Last year the show after its Greenwich Village Theatre engagement, played at the Shubert.

REWRITING FAILS TO IMPROVE

CLEVELAND, May 30.—"Gertie's Garter," A. H. Woods farce, reached Cleveland last week on its way from Chicago to New York. This piece, which was written by Wilson Collison, was originally produced at the Opera House here last season by George Leffingwell's stock company under the title of "Come Up in the Haymow." Since then it has been rewritten by Avery Hopwood, and, according to local newspaper critics, the play, which is now at the Hanna Theatre, is not as pleasing as it was when first seen.

Walter Jones, who played the part of the butler in the original stock presentation, also has the same role in the present company.

AUTHORS' LEAGUE TO ASK FOR NEW COPYRIGHT LEGISLATION

Claim That Present Law Is Wholly Inadequate Especially in the Protection of Book Titles and Great Loss Is the Result

The Authors' League of America and other writers' organizations will make a concerted effort this Fall and fight for a revision of the present copyright laws, which they state are wholly inadequate in safeguarding for the publisher or author the title of a novel or short story. The latest instance of title conflict is between "Get Your Man," one of the popular spring novels by Ethel and James Dorrance, and a program photoplay in which the Fox Film Corporation show Buck Jones using the same title. Both the novel and the play are laid in Western Canada, featuring an officer of the Northwest Mounted Police.

The Dorrance novel was the first in the field with a nation-wide distribution and release to the public on April 22. The Fox picture was one of the May releases and was shown last Friday at Loew's New York Theatre.

The authors of the novel declare that they entered formal protest against the use of their title which has been advertised in book trade publications since last December, as soon as the film corporation gave advance notice of the picture. Because of the impossibility of copyrighting a title under the present law they were unable, they say, to secure its withdrawal.

"Isn't it a ridiculous situation?" said Mrs. Ethel Dorrance when seen at the Park Avenue Hotel by a representative of THE CLIPPER. 'The author toils for weeks upon the text of a novel and spends sleepless nights finding just the right title therefor. The publisher takes the manuscript, spending his good money putting it into type and between covers, advertising it and placing it in book stores from Portland, Me., to San Diego, Cal. Although all the copyright regulations have been complied with, they are startled on the eve of publication to read that somebody else likes that same title and intends to brand a photoplay with it. Protest as much as you like that your prior use has given the name a value, that its use on a photoplay of different text and authorship will cause you serious financial loss, 'You can't copyright a title' is the film magnate's answer, and there you are, for under the antiquated laws in force neither author nor publisher can.

"Our experience, the latest of several similar misfortunes which authors have suffered, is particularly striking in that both the novel and the picture are in the same setting and theme. The novel was announced by our publishers, Macaulay & Co., in December and listed in trade publications. It was published with wide newspaper publicity in April. A few days before the book was released an announcement appeared from the Fox Film Corporation that in May they would issue a mounted police picture entitled 'Get Your Man.' Investigation showed that the scenario had been drawn from a magazine story entitled 'The Honor of the Force.'

"Our own protest against this duplication was entered at once. This was backed up by the Authors' League and Macaulay Company, publishers of the book, and by Robert H. Davis, our photoplay representative. The answer came from Saul R. Rogers, as general counsel of the Fox Film Corporation. He declared that the title duplication was a coincidence, that neither the publishers nor ourselves had any legal redress and that Fox could not afford to withdraw our title. In effect, we were told that we could go roll our hoops and that we are doing with small grains of satisfaction. People who are led to see the picture because they have read the novel come away more firmly convinced that photoplay makers can't translate from printed page to screen. The other is that additional ammunition is furnished for the fight which American writers have begun to effect necessary changes in the copyright laws."

McINTOSH SPEECH STARTS MIX-UP

Angered by an alleged statement by Burr McIntosh that he had just returned from Washington and knew President Harding to be out of sympathy with their strike 1,000 marine workers and longshoremen Monday night marched out of Seaman's Institute during a holiday entertainment and waited for the actor and author to leave the hall.

So incensed were the men that it was necessary to call the reserves from the Old Ship Station to escort Mr. McIntosh from the institute, lest the strikers should attack him. Many of those who walked out apparently did not hear what Mr. McIntosh had said, the furore in the hall having drowned the words of the speaker, and demanded to know what he had said. Hooted so he could not hear himself talk, Mr. McIntosh gave up his attempts at a speech.

The statement which angered the strikers is reported to have been:

"I've just come from Washington and I'm in a position to know what President Harding thinks of your strike, and I know his sympathies would not be with the Shipping Board if he thought it was unjust to you. Now get together and take that cut in wages, for if President Harding did not think it right he would not sanction it."

HENDERSON TO SPEAK ON DRAMA

Alfred E. Henderson of Aeolian Hall will give a lecture at the Labor Temple on "The Place of the Drama in Our National Life."

It is expected that a Labor Temple Community Theatre will be launched as a result of the address.

"SCANDAL" IN STOCK

HARRISBURG, Pa., May 23.—The Harrisburg Players, under the management of Herzbrun and Krivit, open at Paxton Park, week of May 30, in "Scandal," which is the first time this piece has been released for stock.

Edna Hibbard, who appeared in "The Bad Man," has been engaged to play leads opposite Don Burroughs, other additions to the cast being Mildred Wayne, Helen Neff, Alice Baker, Harry Lyons, Max Waizman, Howard Chase and Dan Strong. Harry Andrews is now the managing director.

MURPHY IS STOCK DIRECTOR

SYRACUSE, N. Y., May 30.—Ralph Murphy, stage manager of the Knickerbocker Players at the Empire Theatre, was appointed to the position of director of the company to fill the place left vacant by the leaving of Charles Halton to take charge of the Manhattan Players in Rochester. Mr. Murphy, who is a graduate of Syracuse University, has been connected with the stock organization for several years in various capacities, and last year was appointed stage manager.

STOCK FOR MILES' ACADEMY

Miles' Academy in Scranton, formerly the New Academy, which was redecorated and reseated early in the month, is now the home of the Miles' Players stock company, directed by Edwin Forsberg. The company, which is playing "That Girl Patsy" this week, includes Miss Alma Blake, Miss Daniel and Miss Beyers.

Mr. Miles is also building a new house in Scranton which will play vaudeville and pictures.

FROHMAN, INC., STILL MEMBER

The question raised by the Actors' Equity Association as to the standing of the firm of Charles Frohman, Inc., since the death of Alf. Hayman, general manager of the Frohman concern until his death, with relation to the membership of the firm in the Producing Managers' Association, was brought before the P. M. A. at its meeting last week and it was decided that Charles Frohman, Inc., still belongs to the P. M. A. and as a member is not to be affected by the new Equity Shop.

According to the agreement between the P. M. A. and the A. E. A., any concern or corporation in which the individual members of the P. M. A. were interested was included in the agreement, which has until 1924 to run. No provision was made, however, providing for this arrangement to continue if a member of the P. M. A. should die. This case, if the A. E. A. officials agree to the decision of the P. M. A., will constitute a precedent.

The Famous Players-Lasky Corporation, which controls Charles Frohman, Inc., have not as yet named any one as successor to Mr. Hayman, but the appointment is expected to be made public within the next few weeks.

Announcements were made last week that Otis Skinner would be seen next season in a new Spanish play, "Blood and Sand," Ruth Chatterton will continue on tour with Barrie's "Mary Rose" and Ethel Barrymore will appear on tour in "Declasse."

"Declasse" was presented after its closing in New York last June in Chicago and St. Louis, but in no other cities on account of the illness of Miss Barrymore when the play was scheduled to open in Cleveland.

"FOLLIES" DANCER ARRIVES

Mlle.Germaine Mitty, the dancer from the Follies Bergere, Paris, who is to be starred in the Ziegfeld Follies, arrived Monday on the Lafayette. She and her dancing partner, M. T. Tillot, were met at the pier by Gilbert Miller, son of Henry Miller, who engaged her. This is her first trip to America. Her repertoire she saws, includes classical and acrobatic dances.

BLACK FACE EDDIE ROSS

Performers, "meaning well," kindly refrain from predicting the riot I will be next week to managers and theatre employees, as I have to stop the show in order to even get by.

RIVERSIDE—THIS WEEK
ORPHEUM—NEXT WEEK
Direction of Harry Weber.

"TWO BLOCKS AWAY" IS SURE HIT

ATLANTIC CITY, May 30.—"Two Blocks Away" the new play of Aaron Hoffman's is a fit successor of the same author's "Welcome Stranger." The production which was presented on Tuesday night by Charles Dillingham is as finished and polished a show as has been seen in Atlantic City this season. The cast without exception is admirably chosen, the playing of Barney Bernard, Vivien Tobin and Dodson L. Mitchell being on a par with the best performances of the year.

The story is set in two equally well known but rather different streets in New York, Fifth avenue and Second avenue, and though it seeks to point a moral it does it smoothly and pleasantly.

Barney Bernard, as Nathaniel Pommerantz, is a cobbler with a small shop on Second avenue. A sunshiny philosopher, his friends, mean more to him than the large amount of unpaid work he does for his neighbors. He, in partnership with his old crony Bill Lewis, played by Dodson Mitchell, is the co-father of an adopted girl named Jane, charmingly played by Miss Tobin.

The smooth-running existence led by the shoemaker is disturbed by the appearance of a crafty lawyer who informs Pommerantz that as the last living member of the Pommerantz family he has fallen heir to the large fortune left by the death of a wealthy relative. The shoemaker gets the money, and succumbs to the mischief-making attorney, who is after the estate for himself, and moves away from Second avenue, suspicious of all his former friends. He moves into a richly appointed home on Fifth avenue.

He makes plans to send the adopted daughter, Jane, to Europe to acquire a fashionable education, and also puts into operation his long-cherished plan to manufacture shoes that can be sold for three dollars a pair.

Then he finds out that the attorney who had brought him news of his affluence is really a crook who has stolen some securities and shifted the blame onto a boy from Pommerantz's old neighborhood, and also finds out that the estate really belongs to his old friend Bill Lewis by his marriage into the Pommerantz family.

The play reaches its climax when Lewis visits the erstwhile shoemaker and shows up the attorney as a crook. The truth is brought home to Pommerantz that the money he had inherited by mistake did not bring him as much happiness as he had enjoyed "Two Blocks Away."

The play deserves success, and will undoubtedly have a long run in New York.

NEW CAST FOR "IRISH DEW"

The entire cast of "Irish Dew," the new play by Abbey Merchant, which was presented for the first time in Baltimore two weeks ago, has been released by William Harris, Jr.

After the play was produced in Baltimore, Harris decided that it was worthy of presenting on Broadway next season, but decided that the cast, which was headed by Mary Shaw, did not fit the parts. Accordingly he released Miss Shaw, who played the part of the main character in the piece, an old strong-willed Irish woman; Glenn Hunter, who had the role of a young reporter, and the rest of the cast.

Harris has tried out several well known actresses in the part of the old Irishwoman, but has not as yet found anyone to his liking. Both Margaret Wycherly and Beryl Mercier were tested, and the part was even submitted to Rose Stahl, who has been off the stage for a number of years.

"IRENE" ON COAST ONE-NIGHTERS

SAN FRANCISCO, May 30.—The "Irene" Co. made a straight jump from Denver to Salt Lake City direct to the Curran Theatre, and will remain for three weeks, and will fill the most complete route of one night stands ever mapped out in this vicinity for a big company, after which will proceed to Los Angeles. Al Hermann is manager, and Frank Matthews is in advance.

ANOTHER THEATER TAX BILL IS NOW BEFORE CONGRESS

Smoot Bill Provides for Tax of One Percent on the Gross Receipts of All Theaters—Probably Will Become Law

WASHINGTON, May 30.—The Smoot bill, which provides for a general sales tax of one per cent, and which provides for a tax of one per cent on the gross receipts of all theatres, besides the present admission and other theatre taxes, is nearly ready to be presented in Congress to be voted on.

At the hearing held before the finance committee on the bill, only one theatrical organization, the United Managers' Protective Association, has entered any protest. None of the other theatrical bodies or motion picture organizations have made any objections to the bill.

The members of the finance committee on this account are of the opinion that the majority of the theatrical and motion picture interests are not opposed to the measure.

It is hoped that other organizations will file objections to the proposed measure, so that it will at least be provided that the one per cent tax on gross receipts will take the place of the other theatre taxes.

The argument made by the representatives of the U. M. P. A. to the committee, in opposition to the new tax, was in part as follows:

"Permit us to point out to you the unusual and difficult position of the theatre, which will explain why many of the theatres still playing theatrical attractions continue to operate, even though their operations are conducted at a loss.

"A theatre is unlike any other business building. It must be used for exhibition purposes or not at all. A store building may be occupied by a dry goods concern, but if this business fails it may again be used by a grocer, a druggist, a tailor or any other general business enterprise. If a theatre fails as a theatre, it can be used for nothing else and the investment is largely wiped out.

"Likewise, if the merchant fails, his stock of goods still have their market value, but if the traveling attraction fails, its scenery, costumes, properties and equipment become little more than junk and are of insignificant value. To retain the assets of a theatre or of a traveling attraction it must continue as a going concern.

"Therefore, even at a loss, many theatres and attractions have continued. These theatres had rents, taxes, interest and overhead charges which continued whether they were open or closed, and even though a losing venture, they continued, as any income obtained helped to reduce the loss. Traveling attractions faced total loss of assets as well as the destruction of business organizations, as an incentive to keep going.

"A great many towns and cities which formerly were important theatrical points now have no real theatre at which regular traveling theatrical attractions may be offered, among them such cities as Troy, Albany, Scranton, Waterbury, Lawrence, Salem, Haverhill, Knoxville, San Antonio, Dallas and Fort Worth. A great many others have restricted bookings for one or two nights a week, as, for example, Montgomery, Decatur, Lincoln, Butte, Spokane, Tacoma, Portland and hundreds of smaller places.

"The theatre is unlike business enterprises generally in that it has not been able to pass on to the public all its increased operating costs. This is particularly true of the attractions playing so-called one-night stand theatres and the theatres themselves throughout the country. Every element of costs in theatrical enterprises: actors' salaries, stage labor, musicians, scenery, canvas, hardware, costumes, advertising, paper, equipment and costs generally have considerably more than doubled, but the theatre's salable product, its tickets for admission, except in the case of a few larger cities, have increased little if anything in price.

THEATRE GRAFT OVER $1,000,000

CHICAGO, Ill., June 1.—Assistant State's Attorney George E. Gorman, who is at present the fighting figure in the investigation of graft in the building of theatres by union organization. Gorman stated that the theatre graft alone would reach nearly $1,000,000. An effort will be made by the Dailey investigation committee to have A. H. Woods again take the stand.

Attorney Gorman is said to have given evidence involving six union business agents who are charged with having collected $100,000 from four loop theatres.

Joseph Latko, owner of the Brighton Theatre, appeared as a witness Friday before the Dailey commission and told a story of how labor graft had raised the cost of construction of his theatre from $151,000 to $190,000. He attributed the difference of $39,000 to extortion by union business agents. His story involved the plastering contractors' association, the plasterers' union and two contractors. Strikes, faulty construction and destruction of property were the weapons used, he stated. He testified that after he had let the original contract for plastering for $12,500, under orders of Roman Svionak, the price was raised to $23,400. He refused to pay and a strike was called upon the theatre. Construction was delayed.

BROWN CO. TO OPEN IN NEWPORT

The Seymour Brown company opens this month at the Colonial Newport, instead of the Towers, Camden, as they had first intended.

Margie De Grasse and Frank Lucey have been added to the cast by Manager Harry Krivit.

The company has played with success throughout the East.

CORSE PAYTON BANKRUPT

Corse Payton, the actor and manager, who formerly gave stock productions in New York and Brooklyn and recently played a stock season in Scranton, filed a voluntary petition in bankruptcy last week in the United States District Court. He gives his present address as 127 West Forty-third Street and states that he has liabilities of $9,000 and no assets.

His creditors include the Liebler Company, $534; American Play Company, $807; Klaw and Erlanger, and the Belasco Play Company, amount "unknown"; and Armory Theatre Company, $554. The attorney for the petitioner is Jerome C. Jackson of 1476 Broadway.

MISS BARRYMORE—CHIEF GUEST

Ethel Barrymore accepted Monday the invitation to be chief guest at the Lamb's Public Gambol at the Hippodrome next Sunday night. Last year this honor was accorded to Miss Lillian Russell, Elsie Janis having been chief guest the year before.

Beginning this afternoon at 5 o'clock the boxes, mezzanine seats, and orchestra seats will be auctioned off at the Hippodrome. The Lambs expect this year's auction receipts to exceed the $10,000 which was realized last year. The auctioneers will include De Wolf Hopper, Lew Fields, Raymond Hitchcock, Leon Errol, Wilton Lackaye and Augustus Thomas.

PEGGY WOOD'S MOTHER DEAD

Mrs. Mary G. Wood, mother of Peggy Wood, the actress and wife of Eugene Wood, the writer, died late on Wednesday of last week at a private sanitarium in New York.

MOVIE MEN IN SENSATIONAL RAID

BOSTON, Mass., May 29.—According to reports current today, the tip which caused the raid upon the "$100,000 girl and champagne party," held by movie producers and actors, which is prominent in the charges made by the Attorney General's office against District Attorney Tufts, was given by two girls who had partaken in the affair. As the story goes, they had been engaged as musicians to play at the party, and were to be paid $50 for their services. When they had finished playing and demanded their pay, the woman who had engaged them, who also was the proprietress of the inn at which the party was given, refused to give them their money.

They thereupon threatened to report the affair to the police to which the women replied that her influence with the police was so strong that they would do nothing against her. The girls then told their story to the Chief of Police who raided the place and made several arrests including the proprietress and seized a large quantity of liquor.

In his charges the Attorney General declares that District Attorney Tufts had threatened to prosecute the men who had attended the dinner, but that no such action was taken after an attorney had extorted $100,000 from the diners.

From the disclosures it appears that the members of this party had been, earlier in the evening, present at another very proper banuet in a hotel in the Back Bay district. After this affair, which was given under the auspices of the motion picture producers, a few of the favored guests repaired to the inn where the revels were to begin.

These began shortly after the party's arrival at the inn about midnight, and lasted till long after daybreak. Choice drinks were served to the diners, and many of the girls present are alleged to have danced in scanty costumes. The girls are said to have danced on tables, sat on the men's knees, and to have gone the rounds kissing the men.

The woman who runs the inn is said to have a regular "calling list," including many young women from the Back Bay, Cambridge, the other suburbs of Boston, from which these girls were recruited. She exacted large fees from the men for the introduction of the girls, these fees being graduated according to the victim's ability to pay.

MINNA DAVIS MARRIES

DENVER, Col., May 26.—Minna Kirby Davis, singer, and grand-niece of Jefferson Davis, was secretely married here two weeks ago to Richard W. McQueary, of Grand Lake, head of the McQueary Construction Company. Miss Davis has been under Dillingham direction up to recently.

THE HUMAN OUIJA BOARD
sailing for England June 4 on the S. S. Olympia for a ten weeks' contract on the Moss Tour commencing July 4. Opening back in America September 26. Greetings to all my friends.
Henry Bellit, Mgr.

EQUITY PLANS "FESTIVAL WEEK"

In the Equity Festival Week which is to be held for the first time next year, according to an announcement last night by the Actors' Equity Association, America will have its prototype of the great Stratford-on-the-Avon festival which brings thousands of theatre lovers back to England every year.

Equity Festival Week is to be held every year, in the early part of June, beginning in 1922, according to this announcement. It will be an event of many times the magnitude of the English festival, for while the latter specializes in Shakespeare exclusively, with a small professional company, the Equity will produce the greatest plays of every country and every age with casts which only this great actors' association could supply. More than 1,000 noted actors and actresses will take part in eight performances, each of which will have an entirely different cast.

"This is our answer to charges that unions are not interested in the artistic side of life," said Frank Gillmore, executive secretary of the Equity. "It has always been our aim to interest ourselves, not only on the economic facts of the theatre, but in the artistic side as well. We are going to show the public what wonderfully interesting spectacles the classics can be, when produced in the finest possible manner, and, through an awakened public interest, to bring about a revival of interest in these plays among the professional companies. It is not our aim to compete with managers, but only to help them by stimulating the imagination of their patrons.

"Our present plans call for the presentation of three Shakespearian plays, including one of the best known comedies, one of the best known tragedies and one of the lesser known group, such as Timon of Athens. Then we shall produce a group of the best plays, ranging from Euripidies to Shaw, and including not only England, but France, Italy, Spain and every other country. Every year our program will be different, but it is our intention in time to produce the whole cycle of Shakespearian plays.

"In addition, during Equity Festival Week, we shall produce one great musical comedy—perhaps one of Gilbert and Sullivan's writings, one performance devoted to dancing and pantomine, and one motion picture, the finest of the year. In this way we shall have represented every branch of our profession. We shall start at once to gather lists of our members who will be at liberty during the early part of June of next year, so that we may give them their parts early in the season and afford them an opportunity for study.

"This is the greatest thing of the kind which has ever been attempted and we believe it will make New York a Mecca for theatre lovers during this week. Scholars may study the classics of the theatres at universities, but they can never grasp them fully until they have seen them produced, and produced with the best casts available in America. We believe that colleges and drama leagues all over the country will send their members in to witness Equity Festival Week."

FRISCO WRITER WINS PRIZE

Mr. Dan W. Totheroh of San Francisco has been awarded the prize offered by the Arts and Festivals Committee of the United Neighborhood Houses of New York for the best unpublished one-act play written by an American citizen. Mr. Totheroh's play is entitled "In the Darkness." Honorable mention was also given to Tracy D. Mygatt for his "The Noose," to Evelyn Einig for "Trains," and to Elaine Sterne for "The Prairie."

Next season the committee will award three prizes of one hundred dollars each for the best one-act play, the best community pageant, and the best Spring festival, no restrictions being placed upon the scenes or the subject, except that works having elevating constructive ideas will be given preference. Should the manuscripts submitted fall below the necessary standard, the committee reserves the right to withhold prizes.

Manuscripts should be sent by registered mail to the Arts and Festivals Committee of the United Neighborhood Houses, 70 Fifth Avenue, before March 1, 1922.

VAUDEVILLE

MANY ACTS GET LONG TERM CONTRACTS

MANY WEEKS BOOKED

Extending their policy of giving acts long term contracts, the Keith Vaudeville Exchange is now signing a large number of vaudeville acts for routes ranging from fifty weeks to three years. Thus far, about twenty-five acts have been signed, the average route given out being for two years.

Among those acts which have already been signed for periods lasting over fifty weeks are Rome and Gaut, D. D. H.?, Brown and O'Donnell, Joe Darcy, Joe Cook, Alexander Brothers and Evelyn, Santios and Hayes (several Moore-Megley productions), Belle Baker, Creole Fashion Plate, the Wilton Sisters, Vaughn Comfort, Morris and Campbell, Miller and Mack, the Watson Sisters, Jack Rose, Clayton and Edwards, Hyams and McIntyre, Vincent O'Donnell, "Chic" Sale, Franklyn-Charles and Co., Sully and Houghton, and Bernard and Garry. It is expected that over one hundred acts will be given routes of more than fifty weeks before the month of June is over.

YOEMAN WINS GOLF CONTEST

SAN FRANCISCO, May 30.—George Yoeman by a score of 93, in an 18 hole game won the first contest on Lincoln park course in the six months' competition for the Spaulding trophy to be awarded an Orpheum actor. Burton Green, composer and pianist for Irene Franklin, attained nearest to Yoeman's score by making the game in 97. Harry Langdon registered 113 strokes and William Newell 137. Score was kept by A. H. Banwell of Spaulding Co. Adolph Dohring, state manager of Orpheum stage, managed the game by acting as referee. Another contest was waged at the same time; for Burton Green had promised a cup to be awarded to either Newell or Langdon. The cup was presented to Langdon last night in his dressing room at the Orpheum.

JOE JACKSON IN CABARET

ATLANTIC CITY, May 30.—Joe Jackson, the tramp comedian, is appearing this week at the Alamac Hotel in the Latzcellar, which derives its name from that of the proprietor, Mr. Latz. He is assisted by Specht's Society Serenaders. Next week Joan Sawyer will be featured.

A cover charge of 50 cents is made with prices for refreshments in proportion.

PEARSON RETIRING

CHICAGO, Ill., June 1.—Walter Pearson, who is at present in the east with his vaudeville offering, plans to retire from the stage within the next few weeks and enter the commercial business in this city. He will enter the underwear manufacturing business, in partnership with Dave Rose, who was also formerly a burlesque comedian.

KALCHEIM RESIGNS

CHICAGO, Ill., June 1.—Nat Kalcheim, formerly booking a number of theatres in the Western Vaudeville Managers' Association, has resigned his position and departed for New York. His book in the W. V. M. A. will be handled by Jack Denman, formerly booking manager of the Butterfield Circuit.

BUSHMAN-BAYNE FOR ORPHEUM

Francis X. Bushman and Beverly Bayne have been given a full route over the Orpheum circuit, with their sketch, "Poor Man-Rich Man." They will open in Chicago on July 24th.

MAY WIRTH STAYS WITH CIRCUS

May Wirth, the equestrienne, who opened a two weeks' engagement with the Walter L. Main Circus last week at Hempstead, Long Island, has been re-engaged for 8 weeks more at a salary and a percentage of the gross receipts.

Miss Wirth was booked and billed by the Keith Circuit for the Flatbush, Broadway and 81st St., but the office agreed to set back the dates so that the circus engagement could be played.

Alexander Downie, owner of the circus, cancelled all the remaining route he had booked, arranged for larger towns and sent out a brigade of advance agents and bill posters.

KEITH'S LOWERS PRICES

SYRACUSE, N. Y., May 28.—Prices of admission to Keith's Theatre here will be lowered, starting with June 1st. On that day, 1,500 one dollar seats will be cut to fifty-five and seventy-seven cents; 500 seventy-seven cent seats lowered to fifty-five and thirty-one cents on the lower floor, and 400 on the balcony from seventy-seven cents to fifty, and 300 from fifty to thirty-one cents.

On matinees, from Mondays to Fridays, seats will be able to be procured for as low as fifteen cents and ten cents for children.

FRIARS PLAN ROONEY PARTY

A testimonial to Pat Rooney and Marion Bent will be given by the Friars on Thursday, June 2, at their clubhouse. Prior to the testimonial the Friars will occupy the entire orchestra floor at the Apollo Theatre during the performance of "Love Birds," in which the two are appearing. The committee which is arranging the affair includes: A. L. Libman, George M. Cohan, S. J. Kaufman, Edward Dowling, Bill Halligan, John J. Gleason, Leo Michael, Fred Menke and Tom McNamara.

AGENTS FEAR LICENSE INCREASE

CHICAGO, Ill., June 1.—Chicago "ten per cent" agents are banding together in an effort to forestall an ordinance that is being legislated in Springfield and which will increase the present booking license from $55 a year to $1,000 and reduce commissions from 5 per cent to two and one half per cent. While the majority of independent bookers feel that the new movement will not become a law, older heads feel that there is a possibility of it going through.

ANOTHER "PAUL CONCHAS"

Paul Conchas & Company, billed as "the world's greatest juggler," is not the Paul Conchas who headlined in all the big-time theatres in the United States some years ago. The original Paul Conchas, one of Europe's greatest performers, died of influenza in Germany during the war.

Julius Newman, the comedian, who was in the original act, is also in the act known now as Paul Conchas & Company, which opened on Monday at the Miles' Regent in Detroit.

ELEANOR PIERCE IN NEW ACT

Eleanor Pierce, whose act split recently in Savannah, on account of a domestic difficulty, is rehearsing a new act, written by Arthur Swanstrom and Carrie Morgan. She expects to open in or around New York the early part of next month. Clarence Rockwood and Harry Jones are in the cast.

NORMAN MAKES ADVANCE FILM

Karyl Norman, the "Creole Fashion Plate," has made a one-reel "Fashion Show" film, which will be used in all theatres as advance publicity a week prior to his appearance in whatever house he is booked in. The film was made at the Fox studios.

STOCK SKETCHES IN KEITH HOUSES

SYRACUSE TO SEE FIRST

SYRACUSE, May 30.—Keith's vaudeville theatre here is presenting an innovation for the Summer season in the form of stock vaudeville sketches.

Frank Wilcox, who was a popular stock player in Syracuse, played last week with his company in a short sketch and was held over for this week in another act called "Blind Mice." Other well known actors in vaudeville will be signed for similar engagements, among them being Valerie Bergere, who will have a run of three weeks here, presenting several of her stage successes.

Frank Wilcox and his company will return in July for a three weeks' run. Many of the well known Broadway play will be presented in abbreviated form, running from 20 to 30 minutes.

CUT RATES BOOM ORPHEUM

SAN FRANCISCO, May 30.—It looks like old times to notice the crowds flock to the mid-week matinees at the Orpheum since the management has cut the admission prices to 25 and 50 cents. When one did not see a long line of ticket buyers in front of the Orpheum box office it was cause for comment, but now in spite of the theatrical slump the manager has solved the reason.

NEW WRITING FIRM FORMED

Jack Stern, Clarence Marx and Nora Lee Hayman have formed a combination to write material for vaudeville, legitimate and burlesque. They have thus far arranged to write acts and materials for the following: The Goslin Twins (formerly with Harry Carroll), Savoy and Brennan, Henry Santrey, Harland Dixon, and the entire book of Mollie William's "Comedies of 1921."

DE ROSA TO MANAGE COLUMBIA

Jerry De Rosa, who was assistant to manager Marshall of the Jefferson Theatre, has gone to the new Keith Columbia Theatre, Far Rockaway, as manager; he was succeeded at the Jefferson by Jack Hollister, who has been on the staff for some time.

HOFFMAN BACK WITH W. V. M. A.

CHICAGO, Ill., June 1.—Richard C. Hoffman, former booking manager of the Unity Vaudeville Agency and prior to that a booking manager with the W. V. M. A., has been given his old position with the Western Vaudeville Managers' Association. Hoffman took up his new duties on Monday.

CLAYTON & EDWARDS TOGETHER

The vaudeville act of Clayton and Edwards has not split as printed recently but have a contract to act as a team up to the first day of June, 1922. This week they are appearing at the 81st Street Theatre.

KLEIN BROS. ON FOX TIME

Al and Harry Klein, who closed recently with the "Passing Show of 1920" on the road, will open a tour of the Fox time at the Audubon theatre during the last half of this week. Arthur Lyons booked the act.

MAX HART IN LOEW BUILDING

Max Hart has moved from the Strand building and is now located in the new Loew building.

N. V. A. TEAM WINS 2 GAMES

The baseball team of the National Vaudeville Artists Club came out victorious in a double-header played on Sunday with the New York Field Club nine, on the home grounds of the N. Y. F. C., at New York Oval, at 150th Street and Gerard Avenue in the Bronx. The actors won the first game by a score of seven to five, and the second game by eight to three. Over fourteen hundred people attended the game.

The line-ups were as follows: *N. V. A.*, Gorman, s.s.; Brown, l. b.; Armstrong, 3. b.; Villani, r. f.; Shepard, l. f.; Pete Mack, 2. b.; Paul Dempsy, c. f.; Farnsworth, c.; Smith, p.

N. Y. Field Club: Lonergan, s. s.; Miller, 2. b.; Wager, c. b.; James, l. b.; O'Brien, l. f.; Byrne, 3. b.; McDonald, r. f.; Hobblewaite, c.; Brown, p.

Ernie Stanton pitched for the last two innings on the N. V. A. team in each game. In the second game, the actor's line-up was changed slightly, with Tucker playing right field, Harvey, center field, Woods, catcher and Porray as pitcher.

MIDGIE MILLER DIVORCED

Midgie Miller, the dancer, who was in Roscoe Ails' act, was said by Justice Finch last week to be entitled to a divorce after the Judge had listened to three minutes' testimony about her husband's alleged friendliness with other women. The principal testimony against Midgie's husband, Charles S. Callahan, an actor, was given by Dr. George Maskie, a dentist of 205 West Fifty-fourth Street, who said that he had made an appointment to meet Callahan March 24 last at the Hotel Stanley. Callahan is a member of the Callahan & Bliss vaudeville act now on the Southern Loew time.

WILL OAKLAND IN PLAY

ATLANTIC CITY, May 30.—Will Oakland, the vaudeville performer, will appear in a new three-act comedy-drama called "Their Chief," at the Globe Theatre for three days beginning June 6.

Oakland, who is known for his singing, renders a number of songs during the action of the piece. Others in the cast will be John Carmody, E. Loefler, Jack West, James Heenan, Chas. W. King, Fred. Griffin, Frank McNellie, Lou Ripley, Elizabeth Carmody and Billie Bower.

ALLAN STAGES "CLOWN SHOW"

Edgar Allan's Clown Show, consisting of Katherine Murray, Allen and Sweeney, and Charles Ahearn's Troupe, have been booked together for the entire Fox circuit and repeat dates. The three acts have arranged an afterpiece in which all appear at the close of the show, recruiting for the scene, all other acts that appear on the bill with them. The piece will come into the Audubon during the last half of the week of June 6.

MILLER BOOKING WITH SUN

CHICAGO, Ill., June 1.—Harry Miller, formerly booker for the Interstate Circuit, has been given a book in the Chicago offices of the Gus Sun Circuit. Mr. Miller retired from the business some time ago and went to the Pacific coast. He returned to Chicago two weeks ago.

BILLIE SHAW TO PLAY MATINEES

The series of one act plays that are being produced by Max Figman with Billie Shaw, Fay Courteney, Lionel Glenister and others will open June 7th at the Selwyn Theatre, and not at the Times Square as had been previously announced.

MILDRED HARRIS FOR VAUDE

SAN FRANCISCO, May 30.—Mildred Harris will forsake the screen and will be seen in a specially written vaudeville sketch now being prepared for her, and will depend on her talents without the Chaplin name as a drawing card.

VAUDEVILLE

SHOW REVIEWS

ROYAL

Not the same sort of an audience one generally finds here on Monday afternoon. The boxes were almost deserted. Alice DeGarmo opened the bill with "tricks" on the trapeze, whistling while she performed some difficult feats.

Russell and Devitt "Acromedians," followed with their song, dance and tumbling stunts. The high kicking and walking on all fours of one of them managed to wake the audience out of their lethargy somewhat. Their closing stunts went for a good hand.

Georgia Campbell in "Gone Are the Days," a sketch of the old south, assisted by Robert Buchanan, Archie Ruggles and George Sutton, was a pleasing reproduction of a scene that might have happened fifty years ago on one of the old plantations. The setting was warm and colorful, the voices good and the songs tuneful and pretty if they were of another day. The three men act as suitors of Georgia and visit her at the same time the action taking place in her home, the accompanying little flirtations, etc., giving the act the proper amount of variety.

West Avey and Dennis O'Neil, "The Young 'Uns," in blackface opened with a song followed by a crap shooting scene that went good. After a monologue by one and a dance by the other, they closed with an exaggerated dance, one of them in female attire. Received a good hand.

Karyl Norman, "The Creole Fashion Plate," in a "Tent of Melodies," assisted by Bobie Simonds at the piano, scored as usual. The fashion plate sang the first song wearing a green iridescent Japanese costume, the sleeves having a kimona effect; the second song, in a purple and gold Chinese creation; and the third in a gold silk dress trimmed with cloth of Harding Green. The last was a Spanish costume of purple and when he suddenly removed his wig saying "that's all this afternoon," the audience taken by surprise almost forgot to applaud. For the first encore he gave an imitation of an American vamp as an Egyptian mummy would have done it; the second, he asked to give his version of "Mammy," which he did, plaintive enough. He closed with announcement that he was going to Paris in about a month and offered his version of "Cherie."

"Vaudeville A-La-Carte" with Bill Dooley and Helen Storey, arrived with one drawing the other on a kid express cart. There followed a school kid flirtation, writing on slates, etc. (Miss Storey's dress is much shorter than the kind of a girl she imitated would ever think of wearing and would add to her appearance if lengthened). The flirtation was followed with a story of ancient vintage, by Dooley who changes his apparel on the stage. He gave an imitation of Will Rogers with the lariat, Miss Storey joining him in the dance. They close with Dooley doing a sort of Bernard Granville dance.

"The Moth" was presented by Valerie Bergere and her company. The comedy drama in four scenes centers around a rather silly, lazy wife, who comes to her senses by a dream she dreams when hit on the head with a curtain pole, as she is about to leave the house with another man. Most of the "drama" is over done and quite impossible. However, the comedy comes in for its due and redeems the act for a good hand.

Jack Donahue opened with a disconnected lengthy story that was as humorous as it was lengthy. He also proved himself an eccentric dancer of no mean ability, and was well applauded.

"Yip Yip Yaphankers," rather timely on Memorial Day, closed the show with their "Day At Yaphank." The singing was fairly good, the tumbling and somersaults unusually difficult were well received. The comedy pulled while in their formations went good. If they got away with that stuff at Yaphank, we almost wish we weren't booked at Spartanburg.

M. H. S.

PALACE

The Three Lordons in their casting, trapeze, trampoline act were a hit opening the bill doing their feats with dispatch and technic.

Dotson was a punch in the second spot with his fast dancing and gathered quite a few laughs with remarks apparently off hand. Dotson is talking a little more than formerly. Took a number of bows to solid applause.

Santley and Sawyer in "Klick Klick," held over from last week, were in rather an early spot for this type of act and suffered from the applause standpoint through the hold over; we have reviewed the act in detail before.

Kramer and Boyle, who have been seen at this house rather frequently, went over well but were no riot. At the beginning of the act, after a remark by Kramer that he could show up the colored dancer who had preceded him, Dotson came on, each did a single dance and they both did a double.

William Seabury and Co. in "Frivolics," which has not been seen at this house for some time, went over strong to good applause. Seabury's dancing is still as graceful as ever, the work of the toe dancer stood out well and gained considerable applause, making one of the individual hits of the act equal to that of Seabury himself. Assisting are the Hope Sisters, two neat graceful dancers and Rose Stone, Beth Cannon, Ramona and Sylvia, Barden, with Joe Richmond at the piano.

Following the "Topics of the Day," run subsequent to the Intermission, Ciccolini, with the assistance of a pianist, sang a number of arias. This reviewer does not think he is a great singer. To some he may have a voice, but there is one thing certain, he has not a vaudeville act.

Opening with Donizetti's "Elisir D' Amore," which was a slow start, he followed with C. Arona's "La Compana di sen Guiesto," and then sang "Until" by Sanderson, the latter rendered in English. "Vieni Sul Mar," and old Italian song, failed to gather much in the way of applause.

The names of the songs were printed on cards but very little time was given to enable those in the audience to read them.

An exit was made, the easel and signs being removed, and it looked as if the act were over for the pianist also left.

At a sign from Ciccolini, a piano solo was played, the Liszt transcription being followed by the "Vesta La Guibba" from "Pagliacci," sung by Ciccolini in "One," to the accompaniment of the orchestra. The singer seemed quite nervous, especially in the last number.

The Four Marx Brothers, in "On the Mezzanine Floor" have been reviewed in detail before. Several new lines and bits of business have been introduced, and the act now is a little rougher than when first seen. Gathered laughs but did not land solidly in the applause department.

Following this act there was a decided wait preceding the Bobby McLean skating act, that there should have been no excuse for. The Marx Brothers did a few minutes in "One" and the McLean act opens with a motion picture, and just why there should have been a good three-minute wait, is a mystery.

Whatever little chance McLean may have had to hold them in was killed, and a number started to walk.

Considering the disadvantage, the act did very well, Julius Marx, clowning.

The show on the whole was a good one and ran off smoothly and fast.

H. W. M.

NEW BRIGHTON

Decoration Day easily accounts for the best matinee attendance the writer has seen here as yet this season. Barton and his orchestra started it with "The Star Spangled Banner," following it with the regular overture.

Raymond Wilbert was a hundred per cent better than the average opening act, and was mainly responsible for making the audience easy for the following acts. Wilbert is billed as the "unusual fellow," and lives up to it by doing an unusual line of stunts in the way of juggling and hoop-rolling. He keeps up a steady line of chatter all through the act, springing some good gags, and also some lines for the purpose of pulling applause, done in a comedy manner, but very successful nevertheless.

Walsh and Edwards did nicely in the second spot with mainly their dancing. The two have fairly good personality and make a neat appearance. Their singing misses, simply because they haven't the voices. The boy does an eccentric jazz dance that was effective here for applause. The finish could be made stronger.

Willie and Joe Mandel followed and fooled the audience with their opening. The two do a burlesque gymnasts and acrobatic turn that is a scream for laughs, and great for applause with what few legitimate stunts are done. However, the dirty make-up is overdone, and isn't necessary. The two could easily look a lot cleaner and not lose anything from the merits of the act.

Swift and Kelly are still doing "Gumdrops." And the greatest compliment that can be paid to them is the fact that it was enjoyable despite the fact some pest sat in the rear of the reviewer and kept announcing the lines that were about to be spoken, before the cues were given. Mary Kelly is as sweet as ever.

Gus Edwards and his big revue showed to the summer resorters for the first time, and scored solidly. Chester Fredericks, as usual, is one of the biggest hits of the act, and the kid soprano was treated royally. The little "Tent' Avenoo" kid was a riot. The Furness sisters did nicely. The Flower scene, which is the most beautiful in the act, was slightly spolied by the appearance of the "Daisy," with a hole in the rear of her stockings, and with frayed edges on the bottom of the skirt in the back. Johnny Dooley appeared for a second in the act.

The fact that the show started ten minutes late and the length of the Gus Edward's act combined made it past 4:30 when the intermission went on.

By the time Yvette Rugel went on it was about 4:45. The miniature prima donna is better in every performance we see her. Her voice was in very good condition on Monday, and her ennunciation is perfect. She did one new number since we last saw her, "My Madona," a "mother" ballad, but one which is out of the rut of those numbers. It is very beautiful.

D. D. H. ? offered the monologue that is one of the best in vaudeville to-day. Added to the material, is the excellent manner in which he delivers it. Every line that is meant for a laugh gets one. And that's not being done very often by quite a lot of people.

The Lincolns closed the show. G. J. H.

NO SHUBERT FRANCHISES

The Shubert Advanced Vaudeville will not give out franchises to agents for the booking of acts. Arthur Klein, manager of the Shubert vaudeville, made this statement this week.

"No agents will be given franchises," he said. "All acts which we desire will be booked direct or through the act's accredited personal representative."

BROADWAY

Warm weather evidently has no effect on the patrons of this theatre, for on Monday night the house did an exceptionally good business and had quite a few standing downstairs. Pola Negri, in "Gypsy Blood" is the main attraction in lights and billing.

Sacha Piatov is supposed to have quite a reputation as a Russian ballet dancer, and it was somewhat surprising to find the act billed to open the show. However, after seeing it, about the only other spot it might possibly have fitted into would have been the closing one. Piatov has two girls with him, one who does some good toe-work, and the other who plays the piano and also sings. The dance work on the whole is good, as far as ability is concerned. The main trouble with the act is in the routing, especially in the closing number, which lets down the entire offering.

Mae Nielson didn't go quite as well as her work really merited. Miss Nielson does a "kid" character all through, although "character" might be the wrong word, for it is very possible that she is but a child as yet. However, the work is done well, and the girl knows how to deliver a number. She does varied bits, offering some dialect songs, doing Scotch, Wop and Irish with a dance thrown in for the finish. Her opening number could be changed to something more effective.

Kokin and Galletti have made a few changes in their act since reviewed for new acts by the writer. The "imitations" by Miss Kokin are out, and a solo jazz toe dance, featuring some dandy side and back-kicks by a girl with jet black bobbed-hair, is a new addition. This girl didn't appear for a bow, and leaves the belief that she is Miss Kokin wearing a wig. 'Tis more than possible, for Miss Kokin formerly did a dandy dance number. The monkeys were a comedy scream, especially with the barbary and shimmy scenes. The line "I gotta da lice," for license, isn't necessary and is only very poor humor.

Fisher and Gilmore are still doing the act which they have been for several seasons on different circuits. The man's voice is poorer than it was when the writer last heard it more than a year ago. The woman is still beautiful, and her voice good. The "rube" comedy bit went well, but we have seen times when the act gave a much better account of itself.

Martha Pryor has cut out the ballad and sentiment number she used some time ago, and is doing a straight routine of jazz songs. A pianist with her accompanies capably, and does very well with a solo. Miss Pryor delivers her "blues" numbers wonderfully, and makes a beautiful picture in the white gown of beads.

The Seven Honey Boys were more than entertaining with the singing and dance bits, but the talk needs improvement in the way of new material. Happy Benway is doing the "Peruna Water" monologue which practically is the first thing every amateur puts on at a club entertainment, after finishing with the "Barroom floor" and "Gunga Din." He has a few new lines to it, but the major portion is the same.

Billy Glason was the hit of the show, and stopped it successfully. Glason has some dandy material, and sells it well. The golf story, about "Fore"—"I'll take it," is being told by Harry Hines. The letter bit, in which a father tells his son how wonderful married life is, and adds the postscript to the effect that "mother just left the room, keep single you d——n fool!" is about the oldest bit in the act, and has been used during the past year in Topics of the Day. On the whole, the material is witty, though, and serves its purpose more than enough.

The Four Camerons, two men and two women, closed, doing everything from comedy, to singing, bike riding and acrobatics. They held the audience in well until the curtain fell. G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

"The Gellis" opened a well-balanced bill to a capacity house. Late of the Alhambra Theatre, Paris, the trio, one of whom is in his early teens, performed smoothly, action and variety being there at all times. The boy is juggled Japanese style on the feet of the others who are on their backs. Comedy and suspense is not lacking as the "kid" is playfully tossed about. As an opening act of the acrobatic sort it was far above the average.

Mattylee Lippard, with Dave Dillon at the piano, in "a Cycle with Trimmings" sang three published numbers to a good hand. Possessed of a rangy soprano voice, she sang well, though part of one song sang in duet with Mr. Dillon was inharmonious. Miss Lippard wore several stunning costumes the last one being on the elaborate Ziegfeld Girl order. The act closed with Miss Lippard playing a saxophone.

June Imes assisted by Coit Albertson in an alleged "Smart Comedy With Song" entitled, "A Tale of a Sail," gave a rather monotonous performance. The action takes place on the deck of a steamer bound for Bermuda. A newly married couple temporarily separated, meet, and there follows overtures by the wife, which elicits nothing from the husband but sarcastic answers. They make up, of course, in time, the action dragging however. Two or three duets, and a solo or two were sung to the detriment of the act. We found at least one occasion to forgive a blase costumer who pulled out his paper and turned to the baseball score. Miss Imes worked hard but was unable to supply the necessary elements needed for the success of the act.

The hit entertainers of the evening were Clayton and Edwards in "Don't Do That" in blackface and on their toes every minute. One straight and the other as a happy-go-lucky type of negro with a miniature ukelele, the tunes coming from his mouth instead of the instrument, they were amusing all the time they were on. Their dialogue was good, the gags clever, and the dancing of one who could not keep his feet still when the other played the ukelele went for a good hand whenever sprung. The story of the statue who "put his hands in his pockets it was so cold" got a good hand. They were forced to make another bow after the next act was due.

Jack Princeton and Lillian Watson in their skit, "Brownderbyville," ran their predecessors a close second as laugh getters. Miss Watson as a stranded actress in the above mentioned town meets Princeton who is an advance man for another show. The flirtation that follows and the continual line of slang handed out by him kept the house in good spirits. He hasn't much money himself but decides to buy her a ticket for New York. She misses the train, and learning that she is the daughter of a wealthy man for whom he used to work, he decides that there isn't much use in making love to her. However, she utters a bit of logic and he proposes that they remain in the one horse town in a bungalow minus doors or windows. "What will I do for son and heir?" she asks, closing to a good hand.

Jay Velie closed the vaudeville end of the bill with his musical dancing revue assisted by Paula Chambers, Elinor McCune and the Randall Sisters. "Mignonette" was the title of the piece. Mr. Velie worked hard and the girls danced gracefully. They also rendered several musical numbers that were well received. The costumes were dainty and the show was a good example of what a clean entertaining revue should be. The theme of the piece runs in a vein that, apparently takes the audience into its confidence, etc., telling of the cost of the production and other incidentals. They closed to a good hand.

M. H. S.

SHOW REVIEWS

COLONIAL

De Voe and Statzer showed versatility in the playing of banjos and saxaphones as well as the gymnastic feats concluding with a number of feats on a perch, guyed to the stage; they were a hit in the opening spot.

Sheldon and Dailey have changed their act somewhat, now singing what sounded like a special opening prior to the rendition of a number of published songs. Both have pleasing personalities and got over nicely.

Lou and Joan Archer suffered from the music in the orchestra which was strangely out of tune most of the time, and out of time the rest. We have reviewed the act in detail before; just got over fair.

Rome and Gaut, reviewed recently at the Palace, duplicated the hit made further down town and stopped the show, being forced to come out and make another bow, after the drop was up for the next act. Laughs galore followed their antics, falls and hokum comedy, and strenuous applause attested to the fact that the audience liked it.

The Barr Twins, looking more beautiful, charming, and dainty than ever in several changes of costume, interested and made a hit with their dancing, Rube Beckwith, deputizing at the piano.

The costumes showed class, refinement, good judgment and harmony; the act is well put together and of big time caliber.

Following intermission and Topics of the Day, Tameo Kajiyama in his act entitled, "Quadruple Mind Concentration," made a hit. The Japanese is an expert when it comes to writing upside down, forward, backward or any other old way and a lot of comedy is obtained by having plants to call out seeming impossible questions, which the chirographist answers as he writes.

Joseph E. Howard with his revue entitled, "Chin Toy," made a bigger hit at this house than he did when recently seen at the Palace. This was essentially due to the fast work of the unbilled dancing team who at the close of the act, while rapidly waltzing, did the business of removing a coat from the man, putting it on the woman's shoulders and back again on the man's.

The Watson Sisters in the same act reviewed recently at the Palace, went over well, getting laughs and speeding up the finish with the dance. They are still using some mighty old babies that might be replaced to advantage, especially the one about falling in the coal hole and being arrested for stealing coal which harks back to the early boyhood days of the late Hughey Dougherty, at least.

Bert Ford and Pauline Price in a very classy and clever tight wire act closed the bill and, although the attendance was very slight, succeeded in holding them all in, no walk outs being noted.

Bert is a clever wire performer and does a number of good jumps, Miss Price is also capable, clever, dainty, charming and decidedly shapely in changes of costume. During one of the tricks, Miss Price slipped and limped slightly off stage, but gamely came back in a costume, that was striking with its bodice of blue valvet ornamented with silver bullion braid, and short white satin pants.

A neat classy wire act that should have no trouble in keeping booked. H. W. M.

GRACE NELSON ROUTED

Grace Nelson will re-open in vaudeville on the Orpheum circuit at the Majestic Theatre, Chicago, and will start a complete tour of the entire time. Miss Nelson leaves New York for her home in Kansas City, where she will rest until her opening. She is now recovering from throat trouble.

RIVERSIDE

An animal act, Lady Alice's Pets, opened a long and excellent bill. Like most animal acts, this one is interesting and clever, but all animal acts tend to lose their interest for the audience towards the finish. This one went over rather well.

Palo and Palet, in the second spot, were a big hit. Their versatility—between them they play most of the wind instruments—is worthy of notice, though the hand that the act got was due to their playing and, principally, to a very judicious distribution and choice of selections. They had just enough of the classical stuff and not too much jazz.

Eddie Buzzell and Peggy Parker in the second spot were a clever pair with a good act. The lines are funny, but are not pushed too much. While there is nothing startling about their voices, their singing is pleasant and humorous as it is intended to be.

"Blackface" Eddie Ross is a performer. His nonchalance and the ease with which he puts each of his gags over for a laugh indicate the finished showman. Another sign of his ability in this respect is the way he puts over his banjo playing. Well played and with personality in every selection, his numbers scored strongly. His whistling, also, is a fine bit of work.

Florence Moore, who has been absent from vaudeville for several seasons, closed the first half of the bill. Her act is a burlesque in business and in lines. Many of her lines are, with her assistance, quite funny; but most of the fun in the act is produced by her clowning. Cliff Friend, at the piano, has a few lines and sings an Indian song with Miss Moore. Perhaps the best part of the turn is a parody song on lines from Shakespeare and other famous writers of bygone days.

Following "Topics of the Day," George Lane and Arch. Hendricks present their skit, "Listen Archie." This is perhaps, the most appropriate title in vaudeville. Archie listens and does almost nothing else. Lane does a funny juvenile and has two lines that he harps on continually: a very good stunt for getting people to talk about you. Hendricks sings one number and does that well, but Lane cuts in on it with funny lines from start to finish. The act scored strongly on the first showing Monday.

Marie and Mary McFarland follow with "a concert program." The program consists of two numbers excellently rendered. The act seemed a bit too short for this kind and suffered from a lack of animation on the part of one of the Misses McFarland, Miss Mary we presume. Vaudeville audiences want vivid personalities.

The girls voices are pure in quality well placed and they sing with fine intelligence.

Just what personality can do for the vaudeville performer was shown in the next act by Ruth Roye. Personality in the nth degree projected into the audience is what brought out Ruth Roye for two legitimate encores and many more bows. Her songs are all published numbers.

The Ziegler Sisters and Company—a very slim, very young man—close the bill with a well put on dancing act.

"NOW AND THEN" BOOKED

CHICAGO, Ill., May 28.—Dubin & Oliver's "Now and Then" company has been given an extended routing over the B. F. Keith's Western Circuit. The act has been booked solid until next September.

SPLIT WEEK IN NEWARK

NEWARK, N. J., May 30.—Beginning this week Proctor's Theatre will present two bills each week for the Summer season, instead of its regular one week schedule.

NEW ACTS

(Continued on Page 12)

ARTHUR DE VOY AND CO.

Theatre—*Proctor's 125th Street.*
Style—*Comedy Sketch.*
Time—*Eighteen minutes.*
Setting—*"Three."*

Another one of those sketches in which the two old married folks who have never had a quarrel in many years of connubial felicity, stage a fake fuss, to illustrate the futility of such a procedure to their married son and his wife.

We have seen this time-honored device utilized so many times, that even in a slightly diverse form, with a different opening and another curtain for the finish, it is not sufficiently camouflaged as to its palpability to interest.

Beside this we had literally "dragged in" the story of "Madame Butterfly," which started the argument between the son and his young wife.

The daughter says the Japanese girl was married, and the son says she was not, and the two argue it out before the father and mother, the daughter saying, "well, she had a child, didn't she," the son replying, "yes." To this the young girl gives vent to the following classic: "Well how could she have a child if she wasn't married?"

The long, talky, didactic speeches abound in the Ella Wheeler Wilcox, Laura Jean Libbey, Beatrice Fairfax sob-stuff advice, is tiresome, uninteresting and unfunny. There is scarcely a laugh in the whole thing unless it be when the unsophisticated "Ingenue," during the pretended scrap between the old folks, rushes "to the husband" and screams, "oh, oh, protect me," and then the audience is inclined to laugh not with her but *at* her. Just what she wishes protection from, is a matter that might be discussed under the Einstein theory of relativity.

At the finish of the act we have the "love clinch" centre, the two young folks exit and the two old folks on a sofa, right.

The unsophisticated father of the unsophisticated daughter-in-law, asks the more sophisticated wife and mother, the real truth about the unsophisticated Japanese maiden in "Madame Butterfly" and as the curtain descends slowly, making the complete descent just at the psychological moment of explanation, we are left in doubt as to whether the correct story was told to the old man, or he was left in the contemplation of what happened to the maid of old Japan in the story of David Belasco and John Luther Long, to which Puccini wrote such delightful music. H. W. M.

PRINCETON AND WATSON

Theatre—*Harlem Opera House.*
Style—*Talking.*
Time—*Sixteen minutes.*
Setting—*In one (Special)*

Before a drop in one, representing a hick town, the team, man and woman, offer a straight routine of talk that doesn't drag for lack of laughs from start to finish. The woman takes the part of a girl who has been left stranded in the burg, by the rest of the members of the "Road to Ruin" company, a turkey show that stranded while trying to play the town. The man is supposed to be a wise-cracking advance guy for some "Kootch" dancer, but he "also sells soap on the side."

The slang expressions used by the man are funny on the whole, mainly because he knows how to deliver them. The girl is a good straight for him. The turn is entertaining, and should get over nicely. G. J. H.

VAUDEVILLE

JEFFERSON
(Last Half)

Doing a thriving business. House sold out by 8 o'clock. "Sensational Togo" opened with a few juggling and top spinning feats, followed by his walk up an inch rope attached from the edge of the stage to second balcony box on the opposite side. Coming back on the same route he slides down backwards from half way down the rope to the stage. He repeats the performance blindfolded which makes the stunt appear easier than it is.

The woman who originally said "I'll scream in another minute," must have seen the performance of "Lucille and Cockie," the human bird, and their assistant, an unnamed young woman. Lucille is a parrot, and Cockie is a cockadoo. For twenty minutes there is a repetition of what one may see in any home where they have a bird whom they think more clever than any other. The bird, however, failed to convince his audience.

Eddie Carr and Company in "The Office Boy" is correctly billed as an "Absurd Farce." The curtain rises on an office scene with the stenographer coming in late. After the usual comedy between the boss and the pretty typist there entered a young man all nerve, who proceeds to give himself a job despite the boss's protestations, etc., and almost owns the place in a few minutes. His employer's bald head comes in for some comedy, as well as his stunts consisting of removing everything that isn't nailed down. The new office boy proposes to the stenographer as his next bit of nerve. A marriage scene before the curtain follows with some hokum attached, that got a few laughs.

The orchestra plays operatic airs preceding the appearance of Harry Jolson in blackface. As he finishes his first song a young lady appears as a reporter who wants a story, which is the way that he lets the audience in on the fact that he is Al Jolson's brother. Harry then sings the "Sextet" from Lucia as a burlesque on an opera singer. He then offered to sing any song that the audience would like to hear and rendered a number of popular compositions.

The appearance of Vivienne Siegel, who endeared herself in the hearts of those who saw her in "The Little Whopper," was like a refreshing flower-scented zephyr. Ably assisted at the piano, she sang three songs in good voice, clad in modest and appealing dress. She sang "Beware" wearing an evening wrap of white fur trimmed with green at the bottom; "Rose," in a white iridescent gown, and the most pleasing song, a ballad, "When Cherry Blossoms Bloom," in a cute green abbreviated costume and a green band around her hair for a hat.

Harry Watson, Jr., as "The Young Kid Battling Duggan," and in the telephone scene was the laugh getter of the evening. His troubles trying to enter a phone booth with all his bundles and the ensuing comedy trying to get a number interspersed with the telephone girl was funny.

Dave Harris opened with a song in which he told of how the Pacific Coast places entertained in the old days and then gave a demonstration on the piano, bass-viol and other instruments, proving to be a good vocalist in an act full of pep.

Madame Rialta closed the show with her company of dancers that turned out to be a regular dance carnival. They have unique lighting effects and their method of depicting the background with the aid of the movie camera was good. They closed with Juva Marconi doing a serpentine dance to a good hand. M. H. S.

AMERICAN
(Last Half)

Adolpho played a piano-accordion, sang and whistled, getting over fairly well in the opening spot and was followed by an act billed as White Steppers. A fellow and girl did a series of dances in several changes of costume interspersed with some baton spinning by the man in a band uniform.

Harry White, in blackface, seemed to be suffering with a desire to work, for despite the three shows a day at the American, he insisted on doing nineteen minutes

The recitation of the silly character followed by the line "That was my mother's rosary," was terrible.

Kaisha and Co., with a dancing act, closed the first half and seemed like the only regular act on the bill up to that point; see under New Acts and Reappearances.

Mason and Fletcher, man and woman, have a neat song and dance act in "One" the girl having a nice personality and a pleasant singing voice and putting over a vocal solo smoothly to a hit. The couple took three bows to applause.

Chisholm and Breen do an act in which the man is a Rube character and the girl is supposed to be from the city, but she talks with a rube accent; they managed to get a few laughs of the milder variety.

Harry "Zoup" Welch, formerly of burlesque, should take the "Zoup" back to burlesque as far as vaudeville is concerned; see under New Acts.

The Three Kataro Japs, a classy, clever, well staged offering of Risley, in which considerable comedy, gets over well and which finishes with one of the fellows walking up a flight of stairs on his head. Went over strong closing the show. H. W. M.

COLISEUM
(Last Half)

Had the men in the audience looked about them on Thursday afternoon, it certainly would have been an embarrassing feeling. For there seemed to be about fifty women to every one man in the audience.

The overture was played well, and the orchestra showed that because they were off on one day, it didn't necessarily have to happen again, for they were on their old standard of excellent efficiency on Thursday.

The Eight Blue Devils, who, despite their French legion name, are apparently Arabs, opened with a whirlwind acrobatic and tumbling routine. That is generally one good feature of these Arab troupes—they generally go through the entire act with speed, pep and do sensational hits at the same time.

Harry Miller and Peggy Fair were not present as scheduled for the last half, and McCormack and Regay filled in for them. The two did a fair routine of dancing with some song bits thrown in.

Where the "comedy" comes in with the Middleton and Spellmeyer act, as stated in the billing, is mysterious. For the act starts with talk about a murder, and ends up with crying by a woman, with a lot of shooting by the two men in the act. The turn is a typical W. S. Hart drama, but, as they say in "The Tavern," "What's all the shootin' for?" Or, to go still further, and quote Julius Marx, we might add, "What is all this symbolical of?"

Demarest and Collette were a riot. Which is easily explained. For this act contains so many different features that it's bound to please the audience with some part of the act. For where they don't do comedy, they are doing legitimate bits. If one part of the audience doesnt' like the talking, or the "hoke" playing, then they'll like the selections played seriously.

Billy Demarest is a dandy comedian, as well as a good musician. And then there are his falls to be considered, which are funny. Estelle Collette makes a great "straight" woman, is also a dandy musician, and all in all fits Demarest like a glove. As a combination, they're unbeatable.

The bill would have been better arranged had Jack Rose gone on before Demarest and Collette, instead of following them, for it would have avoided the stage wait, caused by the shifting of the piano from Rose's act to Karyl Norman's, who closed the show. Then again, Demarest and Collette could have easily held their own and then some, following Rose. Not that Rose isn't clever. He is remarkably so. And very entertaining, too. Jimmy Steiger shows that he is more than a pianist intalking bits with Rose.

The Creole Fashion Plate, otherwise Karyl Norman closed and wasn't permitted to leave until he had taken several encores. Norman, while of a different type of impersonation, is in a class with Eltinge as far as artistry is concerned. He has several new gowns that are as beautiful as any he has yet shown. Incidentally—what a wonderful showman the boy is!

G. J. H.

CITY
(Last Half)

Norman and Jeanette opened with a number "There are things we learn in college," following which a number of acrobatic feats were performed on the rings and tape. The man's "cut-offs" stood out well and were neatly accomplished.

Ryan and Webber presented their dancing act which we have reviewed several times and were followed by Renard and West, whom we have also reviewed before. The little blonde, and the Jewish bellboy, with their talk and singing, getting over nicely when reviewed.

Jo-Joe and Harrison then took up some time mostly with the same inanities that were propounded by the aforesaid Jo-Joe when he, under the billing "Jo-Jo," worked with Saranoff under the name of "Saranoff and Jo-Jo." The only difference now is that Harrison plays piano, instead of Saranoff playing violin, and Jo-Joe, revised spelling, yells more loudly than ever and is, if possible, more impossible. If holding a large mouth open like a moron, giving vent to a series of grunts, guttral sounds, squeaks and yells is a sign of sanity or even an approach to comedy, then the writer does not know what he is talking about. It surely is unrefined, unartistic, unenlightening and ununctionless. The parody on "The Shade of the old Apple Tree" about fits the rest of it.

The Six Royal Hussars, a half dozen well built women, played a variety of brass instruments well and made a hit. For a conclusion they appeared in white tights with red capes.

Jack Strouse, formerly of burlesque, came on with a lot of assurance and left without any, for he did a flop, his songs and comedy failed to register in the slightest.

The Innis Brothers, formerly the McInnes Brothers, billed as "The World's Greatest Comedians," were hardly that; we have reviewed them before.

The Rinaldo Brothers took the place of Hume and Co., who were out for the supper show. H. W. M.

PROCTOR'S FIFTH AVE.

Maxine Bros. and Bobby, in the opening turn, went over well with their acrobatics. They have a remarkably intelligent dog who is, if that can be said of a dog, a fine showman. The dog is the act, which might better be billed Bobby and Maxine Bros. That, however, would not slur the work of the brothers, who do it well enough.

Edwards, Ormsby and Dougherty, in the second spot, have a good singing act based on a line beginning "Goodbye Jazz." Their lullaby song is well done in appropriate costumes, and Miss Edwards gives a good, for vaudeville, rendition of "I Love Thee." Miss Ormsby, who plays the violin intermittently during one of the numbers, does her bit well and the closing "Goodbye Jazz" medley is effectively rendered by the three.

Jack Osterman is a nonchalant youngster, who is also a good showman and has the ability to take advantage of every little thing to put his act over. His talk is boyish and fresh, with no attempts to be too grown-up. As he says, he cannot sing; and he has sense enough not to try much of that. His recitation of one song is clever and the closing number supplies a good finish to the act. He went over very well.

Ernestine Myers' new revue is an elaborate affair that should, with more rehearsals, prove a big hit. The two little girls who introduce the revue are a clever and able pair who need, every evidently, more rehearsing. The singer does good work, as do the rest of the company, the jazz dance of Miss Myers' partner being a good bit of work.

The Egyptian ritual dance, which closed the act, was well done and well set.

Wheeler and Potter, in the fifth spot, did a singing, talking and dancing turn that went over well.

Whiting and Burt followed with the ever-popular Burt style of prattle. Miss Burt's "Sleepy Head" number is an artistic bit of work, which is followed by "Money, Money, Money," recited by Mr. Whiting. The least that can be said of the act is that it has two good performers who are artists.

Harry Breen then provided his familiar but just as funny as the first time it was sprung, nut concoction. Some of the audience walked out on him, an unusual thing for the act, though not for the house. At this house, they begin to go at about half-past four even if the best act on the bill is playing.

Sascha Piatov, assisted by Joan Elton and Mme. Cleo, closed the bill with a dancing act that suffered because of its position. It might have been placed further down on the bill. This dancing act suffers from an attempt to play down to a vaudeville audience by posing and exercising instead of dancing. Piatov is very evidently a classic dancer, who would do much better if he stuck to his last. Though vaudeville audiences will not take to poor exhibitions of classic dancing as well as concert audiences, they recognize really artistic effort. Miss Cleo sings her numbers very well and aids the dancers materially. J. G.

PROCTOR'S 23d ST.
(Last Half)

Montrose and Nelson, two fellows doing pantomime comedy and acrobatics, opened the bill and went over well in the opening spot.

Richard Morrison and Co., in a weak act built on a small time idea, followed and did a flop. This was due in no way to the ability of those concerned, but the vehicle itself; see under New Acts.

Walsh and Edwards have been reviewed in these columns before, having been caught not a great while ago at the City. The man still insists on using the word "shicksser."

Percival, Noel and Co. presented a sketch which seemed long; it will be reviewed in detail in another column.

Newhoff and Phelps sang a number of published songs to good returns. "I Can't Get Along Without You," standing out well both in the manner of its delivery and from an applause return standpoint. Took an encore and several bows.

Avey and O'Neill in their blackface comedy were a laughing success, particularly the crap game; the dancing of the pair at the finish sent them over strongly and they registered.

Closing the bill were the Castillians who showed some excellent poses in bronze statuary. The first was "Dante" the original of which is in Rome, followed by "The Electric Ray," Paris; "Romeo and Juliet," Milano; "Roses," Belgium; an original "The Heroes of Verdun;" "George Washington," U. S. A.; "A Scout," Washington; "Napoleon," France; "The Angel Lucifer," Spain, and finishing with another original "Peace."

It would be hard to pick any best, they were all good, artistically presented and clever, but the one of "Napoleon" fooled some of them when the small statue atop of the pedestal moved its head, many thinking it was faked. Held them well and drew considerable applause. H. W. M.

REGENT
(Last Half)

Though business is falling off in most houses, this house continues to do good business, especially on Thursday nights when the dance contest is held. Manager Fotheringham is also to begin a series of song contests on Tuesday nights which should boost receipts those nights in spite of adverse weather conditions.

The bill the last half of the week opened with Tony and George in their acrobatic novelty, "On the Boulevard." None of their stunts are extraordinary, but the pair are good showmen and put each of the tricks over for a good laugh. The lady in the act helps put in a little additional comedy, though it is hardly necessary. They went over for a big hand.

Miller and Fair, who followed in the second spot, were not so good. Miller has a defect of speech, a lisp probably, which interferes with his enunciation. However, he insists on singing, as does the lady. Their singing and talking spoils what might otherwise be a fair dancing act. Miller dances gracefully and could, with less mouth and more toe, make this a better act.

Morris and Campbell, in the third spot, proved a big hit and almost stopped the show. Their business is funny and the lines as good, so the turn runs along smoothly from start to finish without any halts for unearned laughs.

The fourth act, a very good one by the way, looked for a minute or two like a flop, but Kajiyama's remarkable demonstration of mental concentration took the audience and he went over splendidly.

His feats are remarkable and should make him a fine attraction for all good houses.

McGrath and Deeds, following Kajiyama, are a pair of fair singers, one of whom can sing well in falsetto. Their opening song was inaudible, but the others were free of this fault. Their comic turn, a marital trouble ditty in two voices, is an ingenious bit which has a few rough spots and lasts too long.

The closing spot showed one of the few dancing turns that always scores. The dancing of Tim and Kitty O'Meara expresses, as dancing should, character, if nothing else. Furthermore, their dancing is largely free from the acrobatics which all poor, and some good dancers, inject into their turns to make them more interesting. They might, however, add a new dance to their act, which is rather old now, though not bad for that reason. Their pianist sings the introductions to the numbers, and, last Thursday, added a rendition of one of his own songs. J. G.

AUDUBON
(Last Half)

With "Deception" for the big attraction here the house held its own in attendance on Thursday night. One good reason for the business here can easily be laid to the clever press agent work which is being personally done by Ben H. Jackson, the house manager.

The show started with a snap, due to the efforts of Fulton and Mack, with a great routine of gymnast work. The pair do some sensational stunts in the line of hand-to-hand feats.

Not only because Emil Casper and Company have poor talking material, but also because of the manner in which they deliver it, the show was let down while they were on, and half the audience started to doze. The two, man and woman, working in blackface, delivered their lines as though it pained them to speak. It certainly was a pain to hear them. The act improved slightly with the man doing an unannounced Bert Williams' bit, using the number "You Cannot Make Your Shimmy Shake On Tea," with the pantomime used by Williams. They closed with a bit in which the woman wore a costume made up of balloons, breaking some of them by means of a lit cigar. This bit has for years been done by Burns and Frabito. However, the "wop" act has nothing to fear, after seeing the manner in which these two do the bit.

Jane and O'Rouke and two men billed as "company" offered a comedy sketch that pleased. The lines are good and handled well by the four.

Earl Rickard, who recently was seen with the "Hello Alexander" show, did well while he sang, but when he started to talk, on Thursday night, it seemed to be to himself. This was mainly because of the fact that most of the lines seemed to be "above their heads." In fact, the chatter seems to be of the type that will go best with an audience made up of show people, or the type known as a "wise" bunch. Rickard sings in typical Jolson voice, and does one announced imitation of him. His singing went well.

Ben Bard and Jack Pearl just "panicked them" with one of the funniest two man talking acts in vaudeville. It will be fully reviewed under New Acts.

Bird and Bernard closed with a dance offering. The boy of the combination is somewhat of a contortionist, and if he is, he deserves credit for having put that type of work exceptionally gracefully, into dance routines. The girl is pretty, shapely and dances well. G. J. H.

VAUDEVILLE

EDNA WHISTLER AND BAND

Theatre—*Proctor's 23rd Street.*
Style—*Singing.*
Time—*Seventeen minutes.*
Setting—*"Three."*

Miss Whistler is unfortunate in having what is by far the worst assemblage of so-called "Jazz musicians," that has ever been heard by this writer. Each may be able to play his respective instrument, the reviewer having his doubts about the violinist and cornetist, but there is one thing certain, during the various ensembles, the drummer and pianist were the only ones who did not play out of tune, and they couldn't.

After the opening number by the "and band," Miss Whistler, in a low cut costume of black, made her appearance and sang an introductory number in which the various members of the aggregation were introduced. The pianist responded with a few bars of Rachmaninoff's Prelude, the violinist, mechanically played a few bars of Dvorak's "Humoresque," the trombonist played part of "Asleep in the Deep," the cornetist did a few bars of a bugle call, and the drummer, a few taps.

"Jane, My Little Jane," was Miss Whistler's first solo and it was sung in pleasant voice, the violinist playing flat; subsequent to Miss Whistler's exit, the "Jazz" band gave vent to a most amateurish attempt at playing. For instance, George Cohan's "Popularity," which is an old one, was not only played out of tune, but out of time, the violinist providing variety by playing sharp.

Although Miss Whistler had been off the stage for some time, she returned in the same costume and sang a ballad, the band being especially out of place in the accompaniment of this number, for a preponderence of flaring brass is not a desirable asset as an accompaniment for the ballad type of song.

We had another "selection" by the band, the drummer announced a medley of Miss Whistler's musical comedy successes, Miss Whistler entered in a white satin costume and sang "My Little Gray Home in the West," "Give Me a Rose," and another number to close.

The act looks like one of those made over night affairs, with a cyc, a Jazz band picked up, Heaven knows where, and a singer with a couple of plain gowns. Very doubtful if it will get anywhere with the present arrangement of songs which shows poor routing and a lack of knowledge as to what vaudeville wants or will accept.

H. W. M.

THREE GIRARD SISTERS

Theatre—*Proctor's 58th Street.*
Style—*Singing.*
Time—*Eleven Minutes.*
Setting—*"One."*

A lady in a rose-colored dress entered and sat down at the piano while singing was heard from the wings. The other two then came out, one from each wing and the three harmonized on a classic ballad. Then followed a series of published numbers, sung by one of the ladies with the other two harmonizing in the choruses. The act closes with another classic number.

The ladies dress in pleasing contrast, pale violet, rose, and peach colored dresses, but their stage deportment is poor and detracts from the pleasant impression which might have been conveyed by their attire. This is especially noticeable in the piano player whose shoulders sag as though she had just come in drenched by the rain. In their exits the three fall over each other ungracefully.

The voices of the trio are none too good and jar especially when they reach for high notes. On the whole the act lags, being especially slow at the finish.

NEW ACTS AND REAPPEARANCES

HUBERT KINNEY & CO.

Theatre—*Jefferson.*
Style—*Dancing.*
Time—*Eleven mintes.*
Setting—*One (Special).*

Hubert H. Kinney & Co., with Martha Shelby, in "A Brand New Dance Production," assisted by Tom Tucker, ran through their eleven minute dancing act leaving a definite impression that something was lacking. Both Mr. Kenney and Miss Shelby danced well, but there was nothing between dances to give the act variety, or lend diversion. One piano solo by Mr. Tucker was neither here nor there. He started it with a classical selection, ending with "Whispering," the theater orchestra chiming in at the end, robbing it of whatever merit it might have possessed. And again, Miss Shelby wore the same pink tights throughout the act which detracted from the fact that the costume had been changed otherwise, made parts of the dance seem like a repetition.

Kinney opened with a song, he carried a number of ladies' hat boxes, etc., containing lingerie, some of which he displayed. He was joined by Miss Shelby in a dance. There followed a scene similar to that done by Mlle. Spinelli at the Follies last season. Miss Shelby changing her costme on the stage, the lights remaining in full. After another dance, Kinney appeared in a high kicking and jumping dance. There followed the piano solo, the girl coming on soon after as a toe dancer, which was fair. Toward the end of the act Kinney appeared in black silk and domino, taking the latter off when joined by Miss Shelby. They close doing a series of stunts consisting mostly of Miss Shelby being picked up and twisted, etc., by Kinney. The setting was in dark blue and purple draping studio effect, with two steps leading to a platform in the backgrond. The act fails to carry a punch.

M. H. S.

LAWRENCE BROS. & SELMA

Theatre—*Proctor's 23rd Street.*
Style—*Juggling.*
Time—*Twelve minutes.*
Setting—*"Three."*

Two men enter in Tuxedos and do a number of fast passes with Indian clubs and juggle hats.

A girl, Selma, in a costume of metallic silver cloth who admits at the outset that she doesn't do much in the act—and she doesn't!

She called the drummer "dear" and addressed other members of the orchestra, while one of the Lawrence Bros. did some club juggling; later in a costume of white satin and blue with a Basque "Tam," she did a sailor's hornpipe dance. Further on in the act, Selma, in a short costume, asked the leader whether she looked like Theda Bara, to which he replied: "Partly." "You son of a gun," replied the lady; "which part?" This was followed by "Now I know why you wear eyeglasses," She also made a remark to the drummer about him brushing her "flour" off his coat. Both of these remarks, detract from the class of the act, have a tendency to impress the audience with the fact that there is an undue intimacy between members of the orchestra and the actresses, and are unprofessional, out of place, and should not be permitted.

There followed some more hat and club juggling with the men doing fast back hand snap throws for the finish, which sent them over to applause. The turn in its present condition is not big time.

H. W. M.

NEVILLE AND DANO

Theatre—*Proctor's 58th Street.*
Style—*Comedy Sketch.*
Time—*Ten minutes.*
Setting—*Special in three.*

The rise of the curtain shows an arctic setting, wireless aerials to right and left, a hut to the left downstage, and the fender of an aeroplane opposite to it on the right, all being covered with snow. Downstage center is a sleigh with several boxes labeled "dynamite" on it, while to the left of that and somewhat upstage, is a table with what appears like astronomical instruments on it.

A skinny negro private is seen pacing, gun on shoulder. Then enters an officer, who proceeds to berate and question the negro, the officer acting as straight for the negro's comedy gags. The early part of the comedy revolves around the officer's directions to the darky who is to convey the dynamite to an outpost, each name of town or river giving the negro an opportunity for comedy lines. The dialogue is funny enough for the act to go over for a hit almost anywhere, though a number of the jokes seem to have been culled from "Topics of the Day." While this business was proceeding, the darky shot at something in the air. Following the explosion, a thing that looks like an emaciated alabatross, but which the pair agree is a polecat, falls at the darky's feet. This offers another opportunity for some comic talk on the subject of food and the darky's hunger in particular.

The act closes with the darky's setting off with the load of dynamite, the officer seizing a telescope and following his course. An explosion is heard in the distance, the darky flying past downstage on a wire. This brings a laugh from the audience, which is turned to surprise and a bigger laugh when the darky comes back riding on a polar bear.

The act is ten minutes of laughter and should go almost as well on the big time. However, the title of the skit is puzzling. Just why it is called "New York to Come," is a mystery.

J. G.

GOLDIE AND THORNE

Theatre—*Proctor's 58th Street.*
Style—*Character Singing and Dancing.*
Time—*Twelve mintes.*
Setting—*One.*

Miss Goldie enters in a simple black dress and sings an Italian character song rather well. Before this she chatters and gesticulates in a manner which is rather crude. In fact her business and many of the lines from start to finish are rough and suggestive. However, the audience applauded each outburst vigorously, which encouraged the lady to produce more of the same. In this respect, the act is far from good.

Following the opening song, Miss Thorne, a slim young lady in a rose colored dress, enters, but goes out again soon afterward, saying, as she goes, that she is going to show something. She returns afterward in an abbreviated costume, of the same color as her other one, with multicolored decorations and yellow stockings. Her costume shows nothing startling nor does her performance. She is just a straight for the butts of Miss Goldie.

Miss Goldie's performance is not so bad, her character songs being rather well done. But the act is spoiled by the lines; the meaning is never for a minute left in doubt. It went over very well when reviewed. If the act were confined to character delineation, it might go well in the better houses.

"NEWSBOYS OF 1921"

Theatre—*Harlem Opera House.*
Style—*Singing, Dancing, Talking.*
Time—*Twenty minutes.*
Setting—*One (special) and Two.*

This is the first of several acts which Gus Edwards is putting out as a sort of revival of acts on his old "School Days" and "Kid Kabaret" style. Ten people are seen in this offering, some of them kids, and a few who are past sixteen. The prima donna, Isabelle Mohr, is apparently over eighteen. Duke Hendricks, who is the only real "grown-up" of the act, and who plays the part of a cop, is the oldest of all and is a man in his late twenties or early thirties. There is also another girl in the cast, this one being under sixteen, who is Virginia Barett, and who is an exceptionally clever dancer, and who also reads her lines excellently. The others in the cast which appeared were Joe Doris, Phil Blau, Phil Seid, Ed Lynch, Bob Slattery and Joe Base. Sandy Milne, the "Ellis Island" Scotch kid, is also much in evidence.

The turn opens in "one," with the stage darkened, showing, as the lights slowly go up, the figures of six boys, asleep. The drop represents the baseball grounds, in front of which the six, after awakening, do some talk and some comedy bits with the cop, and also with little Miss Barrett. This part of the act was about the poorest when reviewed, although it couldn't be called bad. The talk needs some improving in the way of comedy. A song is done in that bit by the little girl and the boys, and then the plot is abruptly broken up, by the lines reading, something to the effect of "Now you do this while I go off stage." The set shifts to a house drop in two, where the cop does a bit with Isabelle Mohr, attired as a maid. Miss Mohr, who is a very pretty creature to look at, also possesses a very pleasing voice which she shows in several numbers.

It is after her first song, that Sandy Milne makes his entrance, and tells the cop that he is looking for Gus Edwards, and goes into an explanation of the fact that he is the Scotch lad that was almost barred out of the country and who got through on his merits as an entertainer, after playing several shows for the immigrants. He then proceeds to show what he can do by imitating the sounds made by a canary bird, an aeroplane, and a "cat-fight." These are done well.

Miss Mohr follows then with the "plug" number of the act, which is also being done by Edwards in his own revue as an encore, "Morning, Noon and Night." The six kids and the cop come in for the chorus.

Virginia Barrett comes in here with her big specialty, consisting of an exceptionally well done "rube" number and an eccentric dance that is remarkable for a child.

Sand Milne is the last specialty, doing "The Troosers That Ma' Faether Used to Wear," and "Morning, Noon and Night," is done for the finale.

The act was but three days old when reviewed, and considering that, was very well done. With a little more work to smoothen out the rough spots that come with newness, it should entertain the big time audiences easily.

G. J. H.

THE CASTILLIANS

Theatre—*Harlem Opera House.*
Style—*Posing.*
Time—*Six minutes.*
Setting—*Full Special.*

Two people, apparently man and woman (difficult to tell in the poses), offer an artistic routine of posing work, in "bronze" make-up. The poses are effective and held well by the pair. The act should go well in an opening spot on almost any bill.

G. J. H.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

STANDARD TOURING CONTRACT IS STILL UNDER DISCUSSION

Various Organizations After Months of Deliberation Are Still Unable to Agree as to Terms of Instrument—At Present Situation Is Muddled

LONDON, May 30.—The Standard Touring Contract, which has for some time been agreed upon by the Theatrical Managers' Association, the Actors' Association and the Association of Touring Managers, is at present under fire from the Theatrical Managers' Association, which is formed of the resident theatre managers throughout Great Britain.

According to the terms made when the agreement was originally signed by the three bodies, each organization agreed to be bound by conditions of the Standard Contract and is wishing to cancel the agreement, each agreed to give three months' notice.

By the terms of this Standard Contract each resident manager agreed not to engage artists who did not abide by the Standard Contract. However, as resident managers do not engage artists themselves, but contract with the touring managers who themselves engage the artists, the Actors' Association and also the Association of Touring Managers, took the position that the resident managers should not engage companies whose touring managers do not accept the Standard Contract.

The Theatrical Managers' Association, however, has taken the stand that it makes no difference to it what form of contract touring managers have with their companies.

This issue, which is a very important one, was first brought to light by a letter sent by Mr. Alfred Lugg, General Secretary of the Actors' Association, to Mr. H. W. Rowland, Secretary of the Theatrical Managers' Association, recently in which he said that "on and after a certain date members of your Association should refuse to book any managers who do not give to their artists the standard form of contract."

This suggestion of Mr. Lugg's was put before the meeting of the Theatrical Managers' Association recently and shortly after the statement was made public by Mr. James M. Glover, a vice-president of the organization, that the meeting "Unanimously decided not to adopt Mr. Lugg's suggestion," and also "not to in any way officially be connected with the Actors' Association contract."

This has left the situation in a peculiar condition, as the only contract which could be referred to by Mr. Glover is the Standard Contract, and this has already been accepted by the Theatrical Managers' Association, which has never given a three months' notice of cancellation. The situation is further made sensitive by the lack of knowledge whether this statement made by Mr. Glover is official or not.

Mr. Glover later made the statement that what he objected to was the assertion made by the Actors' Association to the effect that it had decided to "boycott the managers who refuse to adopt the Standard Contract."

"We don't want, won't have, and will set our faces against any species of direct action," said Mr. Glover.

While the proposed bill for the licensing of touring managers will, of course, clear up the situation immeasurably, this is greatly held up by the resignation of the Association of Theatrical Managers and the Actors' Association from the Entertainments National Industrial Council, which is framing the License Bill.

SCORES WANT "PETER PAN" LEAD

LONDON, May 30.—Actresses and would-be actresses from all over America and England are besieging Sir James Barrie in person, by letter, telegram and cablegram for the privilege of playing the leading role in the forthcoming motion picture of his play "Peter Pan." The picture will be filmed in England by an American motion picture concern.

The Honorable Lois Sturt, daughter of the late Lord Arlington, will probably get the part, although she has had no previous professional experience. She was tried out for the part by Barrie and the author was very well pleased by her interpretation of the role.

AMERICAN VENTRILOQUIST HERE

LONDON, May 30.—The Great Lester, American ventriloquist, who arrived here recently, opened last week at the Empire Theatre, Newcastle. A. C. Astor, the English ventriloquist, who arrived with Lester, opened the same day at the Hippodrome, Portsmouth. Both collaborated in writing Astor's new act, which he is presenting prior to his return to America to play his third season on the Keith Circuit.

"NELL o' N' ORLEANS" MOVES

London, May 30.—"Mis' Nell o' N' Orleans" was transferred from the Duke of York's Theatre to the Garrick Theatre last week. It is being played at matinees only, the evening bill being "Count X."

RUSSIAN DANCERS FOR AMERICA

PARIS, May 30.—M. Demidoff and Mlle. Gamsakourdia, Russian dancers who have taken Paris by storm, are planning to bring their ballet to America next season.

BLAMES AMERICANS FOR SHOWS

PARIS, May 30.—Commenting on the tales of depravity published in American newspapers under Paris date line, Clement Vautel says, that it is not Parisians who are responsible for France's reputation abroad, but naughty Americans for whom certain Paris sights are staged.

"There are undoubtedly innumerable nephews of Uncle Sam who are more or less convinced of our Satanic immorality," he says, but you will notice that as soon as they arrive at Paris these same Americans rush to our music halls demanding first row seats so that they may contemplate at closer proximity the spectacle of Paris vices. Far from protesting if they find the little ladies more than the sufficiently deshabille, they stay until the final curtain and return the next night. But we rarely visit such places.

RUSSIAN DANCER A SUICIDE

NAPLES, May 28.—Alexander Torgiloff, a ballet dancer, who was formerly an officer in the Russian Army, killed himself last week in the Villa Capri, the home of Mrs. Irene Walter, an American woman. No reason for his suicide has been learned.

EDNA MAUDE FOR AMERICA

LONDON, May 30.—Edna Maude, who has an act entitled "The Spirit of the Dance," has been invited by Sir Harry Lauder to accompany him on his autumn tour of the United States.

"THE OTHER FELLOW" PRESENTED

Robert Michaelis and Phyllis le Grand appeared at the Palace recently in a new musical comedy sketch entitled, "The Other Fellow."

PLAYWRIGHT SUES FOR LIBEL

PARIS, May 29.—Stage plays may be involved in interesting complications as a result of the suit filed by Pierre Benoit against a British newspaper which had charged him with having borrowed the plot of Sir Rider Haggard's "She" for his "Atlantide." Already a group of minor French authors is said to have organized for the purpose of suing Paris newspapers on the same grounds, intending thereby to settle the old dispute over the propriety of readapting age old situations by giving them a more modern guise.

The legal lights are split over the question, the majority maintaining that there is nothing new under the sun. If the majority view is upheld by the courts, newspapers will run the risk of having to pay heavy costs for pointing out that old ideas have been worked over for modern works.

FAMOUS TRAINER KILLED

BERLIN, May 29.—William Philadelphia, the famous animal trainer and trusted lieutenant of Carl Hagenbeck, is dead as the result of injuries inflicted upon him by an elephant whose corn he was treating. While he was cutting the corn, the elephant became angered and crushed him against the wall of her cage, thereby breaking his leg and several ribs. Philadelphia, during his long service as an animal trainer, had trained lions, tigers, elephants, seals, brown bears, and his crowning achievement a crocodile.

"PHI-PHI" SETS RECORD

Paris, May 27.—"Phi-Phi," the light musical comedy, closed at the Theatre Bouffes Parisiens, after making a record run for consecutive performances. The piece was put on for the first time on "Armistice Night," November 11th, 1918, and has been produced regularly nine times a week since, with extra matinee performances on holidays. At the end of April, when it closed, it had played 1,200 performances.

"IF" AT AMBASSADORS

LONDON, May 30.—"If," Lord Dunsany's newest play, opened at the Ambassadors Theatre on Friday with Gladys Cooper and Henry Ainley in the leading roles. The play, which was produced by Nigel Playfair, takes the place of "The White-haired Boy," which closed the preceding Saturday.

SCOTLAND BACK FROM AFRICA

LONDON, May 30.—J. H. Scotland, well-known basso, returned recently from South Africa, after having completed a successful tour that was cut short by engagements at home. In the course of his tour he returned to Johannesburg to sing at a special entertainment arranged in honor of Earl Haig.

MAY PALFREY GIVES MATINEES

LONDON, May 28.—May Palfrey started a series of matinees at the St. James last week through arrangment with Gilbert Miller. She is presenting a new play called "Emma," written by Herbert Thomas. Matinees are given on Mondays, Tuesdays, and Fridays.

"PUSS PUSS" NEW REVUE OPENS

LONDON, May 30.—"Puss, Puss," Andre Charlot's new revue, opened last week at the Vaudeville Theatre. The principal parts are filled by Lee White, Joyce Barbour, Nora Creina, Eric Stanley, Bob Cory, Hugh Dempster, Horace Barnes, Bert Coote and Clay Smith.

WILKIE BARD IN AFRICA

LONDON, May 30.—Wilkie Bard, who opened his South African engagement in Johannesburg recently, is scoring a great sensation. Civic receptions greeted Bard upon his arrival in Johannesburg and Cape Town.

FAMOUS TENOR RETIRES

PARIS, May 29.—Hippolyte Belhomme, one of the greatest French singers of the last century, retired last week after having been on the stage for forty-two years. Though he was universally acclaimed by the critics at his every appearance, he consistently refused to sing in grand opera. "Composers," he is reported on one occasion to have told Massenet, who was one of his closest friends, "must be modern or I cannot interpret their thoughts to the world to which I sing."

Another of his idiosyncrasies was a persistent refusal to accept engagements which would take him out of Paris. American visitors to the continent will remember him chiefly for his success in "The Daughter of the Regiment" and "Le Chalet" at the Opera Comique and for "Lalla Rookh," in which he appeared with the renowned Chevalier.

FAY COMPTON DIVORCED

LONDON, May 28.—Fay Compton, the English actress, has been granted a decree of divorce from her second husband, Laurie DeFreece. She married him in 1914, at the age of 18. She had previously been married to H. G. Pellisier, the ceremony taking place when she was sixteen years old. She became a widow a year after her first marriage.

LANE IN "LEAGUE" SHOW

LONDON, May 28.—Lupino Lane has joined the cast of the "League of Notions" in order to add comedy strength to the production. He is doing some of the material used before, but has added a new dentist scene, written by George Le Maire.

This is the scene which was done in New York by Eddie Cantor in "Broadway Brevities," last year.

OLD DRURY STAFF LEAVE

LONDON, May 28.—C. F. Taylor, business manager of the Old Drury, and R. H. Lindo, secretary of the theatre, are leaving after twenty-two years of service with the house. This is due to sweeping changes which are being made in the staff of the theatre, which will be the New Drury, when transformations are completed.

KERN WRITES "POSTER GIRL"

LONDON, May 28.—Jerome D. Kern is now in this country and is writing the music for a new production to be known as "The Poster Girl," which will play here. The book of the show is by Harry B. Smith. Shirley Kellogg is to be featured in the piece which will be called "The Poster Girl."

FARADAY TAKES OVER HOUSE

LONDON, May 27.—P. Michael Faraday, who has for some years been connected with the Duke of York's Theatre, has taken over entire charge of that house on his own account. He is now presenting a drama called "The Woman and The Apple," by Herbert de Hamel.

MAY EDOUIN SERIOUSLY ILL

LONDON, May 30.—Miss May Edouin is leaving a hospital that she entered last November with tubercular trouble, an operation proving unsatisfactory. Those who knew Miss Edouin, or saw her clever turn in Vaudeville, will regret to learn that she will never be able to perform again.

MANY WANT "PEEP-SHOW"

LONDON, May 30.—Wylie and Tate's "The Peep-Show," which will shortly be produced in Paris under the personal direction of Mr. Julian Wylie, is wanted for production in Australia, New Zealand and India.

LYN HARDING TO MANAGE

London, May 30.—Lyn Harding, the actor, will produce a comedy this fall. This, his initial attempt as a manager, will also include several Shakespearian plays.

BURLESQUE

OPEN SHOP TO BE POLICY OF THE PRODUCERS

A NECESSITY THEY SAY

At a meeting of the Burlesque Producers' Association, which embraces producers of the attractions playing the Columbia Amusement Company theatres, last week, it was decided to adopt for next season the open shop policy, with regard to stage hands and musicians and gave out the following statement.

"Under the present conditions, the producers have come to the realization that it is impossible to operate the attractions with any degree of success from a financial standpoint. The stage hands union and the musicians union have continued year after year to impose conditions of a serious nature that have been unfair to the producer, and the added burden has reached a point where the producer had to call a halt. The majority of shows have just completed their financial statement for the fiscal year as of June first and find that they have incurred losses amounting to thousands of dollars and also find that the gross business taken in at the box office has already returned to the pre-war level and have found it necessary to readjust their business to conform with the pre-war times. The stage hands and musicians unions however, while their salaries have mounted with the conditions prevailing during the war, have evinced no desire to meet the producers half way in trying to effect a readjustment. It has therefore been resolved by the producers of this association to declare an open shop policy and engage people on terms mutually satisfactory without interference or dictation on the part of individuals not direct parties to such actions. We have always endeavored to treat our workers fairly and honestly and we expect to continue to do so."

At a meeting to-day there was a full attendance and the owners of the following shows were present:

Bostonians, London Belles, Twinkle Toes, Peek-a Boo, Jingle Jingle, Joy Bells, Town Scandals, Bon Ton Girls, Abe Reynolds Revue, Tick Tack Toe, World of Frolics, Cuddle Up, Bits of Broadway, Harvest Time, Follies of the Day, Flashlights of 1922, Lew Kelly Show, Step Lively Girls, Girls De Looks, Sporting Widows, Maids of America, Dave Marion's Own Show, Jack Singer Show, Folly Town, Big Jamboree, Keep Smiling, Hello 1922, Sam Howe's New Show, Harry Hasting's Knick Knacks, Billy Watson Bib Show, Strolling Players, Sugar Plums, Big Wonder Show, Greenwich Village Revue, Odds and Ends, Girls From Happyland, and the Bowery Burlesquers.

SIGN WITH SIM WILLIAMS

Sim Williams has signed the following for his "Girls from Joyland," Billy Gilbert, Hazel Douglas and Bob Williams. For his "Mutt and Jeff" show he has engaged Doris Clair, Fanny Purcell and J. W. Nedraw, who will be the business manager.

DOLLY MORRISEY IN VAUDEVILLE

Dolly Morrisey, of the "Jingle Jingle" Company, who closed at the Casino, Brooklyn, last Saturday night, will open in vaudeville shortly. She will carry a piano player with her in the act.

SABINI OUT OF "PEEK-A-BOO"

Sabini and Company closed with Jean Bedini's "Peek-A-Boo" at the Columbia on Monday of last week.

OWNERS ISSUE STATEMENT

In a statement issued by H. Clay Miner, president of the National Association of Burlesque Theatre Owners, reasons were given for the stand taken by burlesque men against the closed shop of the stage hands and musicians. The report that the Columbia Amusement Company had suscribed $250,000 to a defense fund and that chorus girls' salaries would be fixed at $25 is characterized by Mr. Miner as being without foundation.

According to the statement made by Miner "one full season under conditions such as were experienced during the latter half of the one just passed would wipe out a business it has taken a lifetime of the present theatre owners and show producers to establish."

The National Association of Burlesque Theatre Owners operate fifty houses in the United States and Canada.

CLUB OFFICERS NOMINATED

At a recent meeting of the Burlesque Club, the following officers were re-nominated for election for the coming year: I. H. Herk, president; James E. Cooper, vice-president; Ben F. Kahn, treasurer, and Harry Rudder, secretary. Eddie Shafer will be the new recording secretary.

The nominees for Board of Governors (almost an entirely new board), includes: E. Thos. Beatty, Harry O'Neal, Frank Hunter, Billy Gilbert and Ben Hilbert.

The election will take place next Sunday, June 5.

HEALY'S CAR WRECKED

Jack Healy and Dot Barnette left New York Tuesday in Healy's new Overland car for Lake Okanchee, Wis. While running through Jersey, outside of Plainfield, with Healy at the wheel, the machine ran into a telegraph pole and was wrecked. The occupants of the car escaped with slight injury and returned to New York.

ANNUAL MEETINGS CALLED

The annual meeting of the Columbia Amusement Company will be held at the headquarters of that company in the Columbia Theatre Building on Thursday, June 2.

The American Burlesque Circuit will hold its meeting Friday, June 3, in the American offices in the Columbia Theatre Building.

BOOKED FOR GAYETY

Lou Redelsheimer has booked the following company for the week of June 6 at the Gayety, Philadelphia: Matt Kolb and Frank Mackey, comedians; Murray Bernard, straight; Lydia Edredga, prima donna ingenue; Ruth Barbour, soubrette, and Emily Clark, ingenue.

O'NEAL ON VACATION

Harry O'Neil, who was to do an act with Bert Lehr, called it off last Thursday and left for a visit at his home in Buffalo Sunday. He will return next week to start rehearsing for the Burlesque Jamboree, and will later appear in vaudeville with another partner.

BURNS GET VAUDE. BOOKING

Charlie Burns last season with the "Tempters" after appearing at B. F. Kalm's Union Square a week ago Sunday in his new single act was booked over the Keith time.

KOSTER IS PUBLICITY MGR.

ATLANTIC HIGHLANDS, N. J., May 28.—Charles "Kid" Koster is in charge of the publicity at Joyland Park this place. Koster is an ex-burlesque agent and manager.

SHELTON IN VAUDEVILLE

George Shelton, last season with "Grown Up Babies," is playing the Proctor time. He is at the Fifty-eighth Street this week.

BIG CAST FOR BURLESQUE JAMBOREE

COOPER CALLS REHEARSAL

James E. Cooper announced Monday that the following would appear at the Burlesque Jamboree at the Columbia Theatre on Sunday night, June 12: Abe Leavett, Margie Coate, Joe Emmerson, Charles Robinson, Eddie Cole, Hal Sherman, Bob Nugent, Marty Collins, Sadie Banks, Adele Ferguson, Frank "Bud" Williamson, Frank Hunter, Emil Casper, Jack Pearl, Bobby Randall, Martini and Sinai, Art Harris, White and Ulis, Bill Browning, Joe Woods' "Hanky Panky," George Bickel, Doris Cherrie, Ben Hibert, Harry O'Neal, Bert Lahr, Ben Bard, Belle Baker, Lester Allen, Ed Lee Wrothe, Dolly and Stella Morrisey, Johnny Weber, Jack Strouss, Major Johnson, B. F. Kahn's Union Square Stock Company, both principals and chorus, also the chorus and principal of Jean Bedini's "Peak-A-Boo," seventy-five women in all.

Rehearsal has been called for next Monday morning, June 6, at 10 o'clock, at the Columbia Theatre, New York.

ROSE IN VAUDEVILLE

Bert Rose, who was with the "Cabaret Girls" this season and finished the last week of the season with "Jingle Jingle," at the Casino, Brooklyn, in Max Field's place, will open in vaudeville next week, doing an act with Ben Holmes.

MARGIE COATE IN REVUE

ATLANTIC CITY, N. J., May 28.—Margie Coate is a decided success at the Blackstone Hotel where she is appearing nightly at the Revue, in her "single." Ike Weber booked her from New York.

BOB CUNNINGHAM ILL

LOS ANGELES, Cal., May 28.—Bob Cunningham, former burlesque manager, is in the County Hospital this city, a very sick man. He is in Ward 270 and would like to hear from any of his friends.

YOUNG AND READ IN NEW ACT

BUFFALO, N. Y., May 26.—A. William Young and Ray Read are appearing at the Olympic here this week in a new act. They were with "Puss Puss" the past season on the American Circuit.

BECK SIGNS FOR SHUBERT SHOW

Morton Beck, of the team of Beck and Trust, this season with I. H. Herk's "Jingle Jingle" Company, has signed with Rufus LaMaire to go with one of the Shubert shows next season.

GRACE CARTER IN HOSPITAL

Grace Carter, the past season with the "Maids Of America," was taken from her room at the St. George Hotel last Thursday to Bellevue Hospital, to be operated on for appendicitis.

GOLDEN AND HOWARD FOR VAUDE.

Golden and Howard have started rehearsal with their new act, which was written by Sam Morris. They will open around New York shortly.

BERT ROSE DIVORCED

Bert Rose was granted a divorce from Bessie Brooks Rose in Chicago on March 29 by Judge Baldwin. Leo Klein represented Rose.

KAHN'S UNION SQUARE STAGES CLEVER SHOW AT HOWARD FAREWELL

Last week was Tom Howard's farewell week at Kahn's Union Square and it looks like it will be many a day before we see "Slivers" at the old land mark again. He goes on the road next season with a Columbia show. For a parting bill Howard offered a fine comedy in two parts called "A Rough Voyage" and "A King for a Night." The first part was in three scenes, as was the burlesque.

Howard and Rose took care of the comedy, Lyons did the straight and Johnny Kane handled the juvenile part. Each stood out in their respective parts.

Francis Cornell in the prima donna role sang her numbers with ease and looked well in her gowns. Kitty Warren danced and put her numbers over with the usual Warren pep. Helen Adair in the ingenue part sang her numbers very well. Both Miss Warren and Miss Adair wore pretty dresses. Margie Pennetti was ill Wednesday night and Helen Ware sang her numbers, doing very nicely.

The girls worked very well and they are pretty and a well formed lot of youngsters, who display plenty of ginger in the numbers that Solly Fields staged. They were well costumed, Guttenburg having made a fine selection and he had no trouble fitting the girls, the dresses being a gay lot of colors of good fit.

After the opening chorus, Johnny Kane assisted by the girls sang "Wang Wang Blues" and put it over well. The "Water nymph" bit followed, with Kitty Warren as Nympth, she worked the bit up nicely with Howard, Rose and Lyons.

Miss Cornell sang "Heaven is like Dixie" with the chorus and it called for an encore.

In the "bridal" bit Eddie Welch played a fine Frenchman, Miss Adair was the wife. Howard, Rose and Lyons worked up the comedy in the scene.

Kitty Warren in the "Leader of the Band" number, had half of the chorus girls singing the old time songs and the others singing jazz numbers. It was well liked.

Miss Ware sang "Moonbeams" which was Miss Pennetti's number. She was assisted by several chorus girls singing in different parts of the house.

The "bell" bit went over fairly well. it was given by Howard, Rose, Lyons and Miss Cornell.

The "crown" bit was worked up to a good comedy scene as Howard, Rose, Lyons and Miss Cornell did it.

"Castle of Dreams" was offered by Miss Adair and the chorus and it was well received.

The wireless scene in one was realistic, in front of a drop representing the interior of a wireless room on board of a steamer. Howard, Rose, Lyons and Kane were in the scene. Kane was the operator.

The scene that followed in full stage, was one of the biggest and most spectacular we have seen at this house in recent years. It showed the burning of a ship at sea and it sinking. The effects were wonderful, both electrical and mechanical, they were staged by William Curtis. In this scene Howard and Rose are seen rowing in a small boat toward the burning ship. It was the finale of the first act and was given a big hand.

There was a big crowd on hand and they all seemed to enjoy the show. It was an ideal night for a theatre and the patrons of this house turned out in big numbers.

SID.

MORGAN ON LOEW CIRCUIT

Gene Morgan has been such a success around New York in his "single" that the Loew office will send him South over their time shortly.

FRANK MURPHY SIGNS

Peck and Jenning have signed Frank "Rags" Murphy for their "Jazz Babies" next season.

GARA ZORA CLOSES

Gara Zora, the Egyptian dancer, closed at Kahn's Union Square last week and will rest for the Summer.

SIGN WITH "FRENCH FOLLIES"

E. Thos. Beatty has signed for his "French Frolics" for next season Lew Rice and Burke and Lillette.

CLARK AND JESS OPEN

Don Clark and Johnny Jess will open Thursday at the Halsey in Brooklyn with their new act.

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KILLING THE GOOSE

A vaudeville show should, above everything else, be essentially an entertainment at which the patrons amuse themselves; people want to laugh at a show if they do nothing else, and if the bill is lacking in comedy, it generally, no matter how clever the artists may individually be, is a lifeless, tiresome affair.

Comedy therefore plays an essential part and henceforth it is necessary for the comedians to get new material, different angles on old material, continually search, delve and devise new methods of tickling the risibilities of the clientele who from week to week go to the vaudeville show in the hope of getting something new in the way of a thrill or a laugh.

It hardly seems fair, in view of the difficulty of continually keeping new material in an act, for the management of theatres to permit to be shown on the screen, a resume, not only of all the jokes used on the stage in any one section, but over the entire United States as well. The screened gags are supposed to have been culled from the newspapers and many of them no doubt are, but where do the newspapers get them?

Many are of the opinion that the acts go to the newspapers for material, and while this may be true to some slight extent, it is no uncommon thing to hear a monologist or comedian who has paid to have special material written, or constructed it himself, follow on the bill the same screened gags that he is telling.

Naturally the same sources of information are open to all, but when not once but several times, have we seen this repetition of gags occur the same week or perhaps the first and last half of the next week, it hardly seems possible that one has not copied from the other.

Whichever be the case, it would be far better if after paying a comedian a good salary to make them laugh, they would give him a chance to make good, instead of putting the obstacle of "gag" "plugging" in his way and making it twice as hard for comedy acts to "make good."

Answers to Queries

O. M.—Julia Arthur appeared in "More Than Queen," which play was later presented by Blanche Walsh at the Broadway Theatre, New York, with William Humphrey, Joseph Kilgour, and Frank Sheridan in the cast.

M. S.—Minnie Schult, who, in private life was Mrs. George H. Huber, sang for several seasons at Zipp's Casino, Brooklyn, and at Huber's Prospect, New York. She died about twenty years ago.

F. C.—Frank Girard was the stage manager at Tony Pastor's Theatre at 201 Bowery, New York.

H. C.—Viola Allen first appeared as a star in "The Christian," at the Empire Theatre, Albany, N. Y., August 2, 1898, under the direction of Liebler & Co. She also appeared in "In the Palace of the King."

S. M.—Jerome Sykes was the "Foxey Quiller" in the play of that title, which was produced by the Klaw & Erlanger Opera Company at New Haven, Conn.

D. H.—William H. Crane's "David Harum" was a dramatization of E. N. Westcott's novel by M. W. Hitchcock.

S. F.—James T. Powers appeared in "San Toy" at Daly's, New York. George K. Fortescue was also in the cast.

English.—Maurice Grau and Henry W. Savage organized the Metropolitan English Grand Opera Company which gave its first performance October 1, 1900, at the Metropolitan Opera House, New York, with "Faust." Joseph F. Sheehan, Clarence Whitehill, Phoebe Strakosch, Chauncey Moore, F. J. Boyle and Della Niven were among the members of the cast.

D. F.—Peter F. Dailey starred in "Hodge, Podge & Co."

S. L.—Johns Sims Reeves died October 25, 1900, at Worthington, England.

O. S. B.—May Irwin produced "The Belle of Bridgeport," with Raymond Hitchcock, George A. Beane, Jacques Kruger and Queenie Vassar among those who assisted her in the cast.

C. A.—The Trocadero Circuit was formed by the estate of T. E. Miaco, O. F. Miller and W. W. Wittig, and included the Trocadero, Chicago; Star, Milwaukee; Dewey, Minneapolis; Star, St. Paul; and Trocadero, Omaha. Robert Fulton was the general manager.

C. R.—John Drew appeared in "Richard Carvel" at the Empire, New York.

S. H. E.—"Hamlet" was played by E. H. Sothern at the Garden Theatre, New York, September 17, 1900. Virginia Harned appeared as "Ophelia."

S. L. M.—Edna Aug has played Koster and Bial's in "The Scrubwoman's Dream."

M. E. L.—Harry Von Tilzer wrote "When the Harvest Days Are Over."

S. R. G.—Sam Bernard and Dick Bernard appeared together in "The Belle of Bohemia" at the Casino, New York. Irene Bently, Anna Laughlin and Trixie Friganza were in the cast.

R. A.—James A. Hearne presented "Sag Harbor" under direction of Liebler & Co., at the Theatre Republic, New York. Lioned Barrymore and the Herne Girls were in the cast.

W. C. W.—Tod Sloan, the jockey, is in pictures at present. He rode "Ballyhoo Bey" when he won the Futurity, having come from England, especially for the race.

Con.—The Maginel-Mullini Concert Co. played the principal halls of the European continent.

Music—New Wayburn was a member of the publishing firm of Spaulding, Reed & Wayburn, with George L. Spaulding and Dave Reed, Jr.

Stock.—Corse Payton secured the Lee Avenue Academy, Brooklyn, N. Y., and opened it September 3, 1900, with "The Girl I Left Behind."

H. D. C.—Cobb & Edwards wrote "I Can't Tell Why I Love You, But I Do." It was published by Howley, Haviland & Dresser.

Double—Holbrook Blinn played "Ib" in "Ib and Little Christina." Isabel Irving played Leontine in "The Husbands of Leontine" at the Madison Square Theatre, New York, at the same time.

Wells.—Frank C. Bostock was born in Darlington, England, and he brought the Boxing Kangaroo to America in 1893.

R. F.—Lawrence D'Orsay was in the cast of "A Royal Family," produced by Annie Russell's Co.

R. R.—"A Modern Crusoe" was written by Sydney Rosenfeld and produced by Roland Reed.

Vaud.—Ollie Young formerly worked with his brother.

L. D.—"The Vagabonds" included Lillian Washburn, Flo Jansen, Topack and Steel, Three Nudos and Barrett and Learned.

Chink—Theodore Kremer wrote "The Queen of the Orient" which was put on at the Star Theatre, New York, by Sullivan and Blair.

Pan.—H. F. McGarvie was the president of the Amusement Concessionaires Association for the Pan-American Exposition held at Buffalo in 1901. Gaston Akoun, vice-president; Frederick W. Thompson, secretary; and E. W. McConnell, treasurer.

N. Y.—Lion Palace Music Hall played vaudeville acts for a time under Wm. Josh Daly's management.

O. M.—Blanche Bates was the original "Cigarette" in "Under Two Flags" at the Garden Theater, New York. Maclyn Arbuckle and Edward Abeles were in the cast.

Japs.—The cast of "Mme. Butterfly" at the Fifth Avenue Theatre included Valerie Bergere, Claude Gillingwater, Rankin Davall, Lewis McCord, E. P. Wilks, Helena Phillips, Mary Mackenzie and Little Ray.

M. A.—Maclyn Arbuckle played Marsac in "The Sprightly Romance of Marsac" at the Theatre Republic, New York.

F. M.—"Janice Meredith" was played by Mary Mannering. Roberty Drouet, A. S. Lipman and Burr McIntosh were in the cast.

French.—The Cercle Francais de l'Harmonie was an organization formed to give an annual costume ball. They frequently used Madison Square Garden for the purpose.

Boxer.—Terry McGovern defeated Joe Gans at Tattersalls, Chicago, in the second round.

M. R. S.—John L. Sullivan defeated Paddy Ryan February 7, 1882 at Mississippi City, Miss.

N. Y.—"The Giddy Throng" was produced at the New York Theatre, with Louis Harrison, Emma Carus, Dan McAvoy, Pat Rooney, Mayme Geruhe, May Yohe, Mabel Fenton, Amelia Summerville and Wm. Gould among those in the cast.

Bway.—Jefferson D'Angelis appeared in "A Royal Rogue" at the Broadway, New York.

D. D. F.—"Mrs. Dane's Defence" was written by Henry Arthur Jones. It was produced at the Empire, New York, with Charles Richman, W. H. Crompton, Jessie Millward, Margaret Anglin and Guy Standing among the cast.

M. C.—"The Burgomaster" was a musical comedy by Frank Pixley and Gustav Luders. Henry E. Dixie, Ada Deaves, Zelma Rawlston and Raymond Hitchcock were in the cast of the Manhattan Theatre.

25 YEARS AGO

Zelma Rawlston was playing the vaudeville houses.

Max Baruch was the watchman at the London Theatre, New York.

Morris Simmonds, partner of Col. T. Allston Brown, died at New York.

Will Rossiter opened his New York office at 1162 Broadway.

The American Actors' Society held its first annual meeting at the Players' Club. There were 763 members. Wright Huntingdon was elected president; John Malone, vice-president; F. F. Mackay, treasurer; J. A. Washburne, secretary.

Davis and Keogh's Bijou circuit included the Star Theatre, New York; The Bijou, Pittsburgh; National, Philadelphia; Columbia, Boston; and Bijou, Brooklyn.

The Vitascope pictures were shown at Keith's Bijou Theatre, Philadelphia.

Lady Sholto Douglas opened at Tony Pastor's Theatre, New York.

Rialto Rattles

ONE WOULD THINK

From the way some circus managers try to keep other circuses from showing in certain territories, they owned a booking franchise on the United States.

TELEPHONICALLY SPEAKING

Did you ever notice how loud you have to yell into the new whispering mouthpieces?

NEARLY TIME

For the usual Summer beach contests, the girls trying to see how little they can wear and get away with it, and the authorities after looking them over, trying to see how much they can make the girls wear and still be able to swim.

FRENZIED FINANCE

Figure out how much your wardrobe will cost for next season.
Don't forget the photographs,
Or the new props,
Or the new orchestrations,
Or the new trunk,
Or the thousand and one
Things you will just
Have to have
Before you can
Get started and then
You may find you
Can spare enough
To pay wour fare
Home so that
You can
Spend a week's
Vacation
With the folks!

AT THE GLOBE THEATRE

What does that sign "Sunkist" mean on a rainy day?

"A CLOSE UP"

Buster Keaton is taking his bride, the former Natalie Talmadge, to California with him so that she can be with him Constancely—that is Normally speaking. "CAMERA!"

WE WONDER

Whether they are staging the fight on July 3rd so that the contestants may spend a "Safe and Sane" fourth!

WOULD YOU CALL

The dot over the "i" in the name of the theatre situated at Sixty-second street and Broadway as the Colonial Period?

NOTING

That someone handed President Harding a stone theatre ticket, we wonder whether the ancient Greeks collected the tickets before, after or *during* the performance.

OLD SOCRATES

Would have a fine job on Broadway today, even with a magnifying glass and an electric torch.

ALL

The current newspapers seem to have made light of the Edison queries.

WE WONDER WHETHER

Ethel Barrymore upon her next appearance at the Palace will do an encore, and if so will she show the mimics how to say "That's all there is—there isn't any more?"

A NEW CASTING DIRECTOR

For motion pictures asked his superior, "how does a window screen?" It is said after the answer that the would-be director, registered emotion and haste.

DID JACK'S FATHER SEE?

the sign which recently was up in lights over the Regent theatre to the following effect?:

"The Passionate Pilgrim"
Jack Osterman.

MELODY LANE

KRESGE CUTS MUSIC PRICE; STARTS MOVE TO REDUCE ROYALTIES

In Letter to Store Men Says By Pushing 25 Cent Music Writers Will Learn Necessity of Making Royalty Rates in Accordance

The S. S. Kresge syndicate of retail stores in which a large amount of music is sold, has entered the songwriters-publishers controversy over the demand of the writers for an increase in royalties.

The writers, who several months ago formed an organization and submitted to the music men a standard form of contract, which included among other things a higher royalty rate than is the usual custom among the music men are to be discouraged in their demands in so far as the Kresge syndicate is concerned. The syndicate in a general letter sent out to all its store managers said among other things, "We believe that by pushing twenty-five cent music the writers will realize the necessity of making their royalty rate in accordance with the popular price of music."

The direct cause for the sending out of the letter was the decision of the Kresge Company to reduce the retail price of music sold in its stores to twenty-five cents per copy. All music which the stores purchase at from twelve and one half cents per copy is to be sold at this price. The Kresge Company stated that some publishers had stated that it was impossible to sell at the twelve and one-half or fifteen cent rate due to the fact that writers' royalties would not permit it. The Kresge Company thereupon decided to cut the retail price of all music purchased at the twelve and one-half and fifteen cent rate to twenty-five cents per copy. This music is to be displayed and featured and preference shown to this type of composition. Store managers are ordered to go over their lists carefully and select all numbers that are purchased at the low rate, give them a prominent place near the piano with suitable signs calling the attention of the public to the fact that the Kresge stores are trying to force the price of music down to twenty-five cents per copy.

The letter to the managers concludes with "Go after the music business harder than ever before and see if you cannot put some 'pep' into it again."

A copy of the letter was also sent to the music publishers together with another communication which reads as follows: "Attached herewith please find copy of general letter which I am sending out to the stores to-day:

"We trust you will agree that this is the proper thing to do. We think that we have been waiting long enough for this to be settled but apparently there does not seem to be any settlement in sight.

"Stores do not order music as they should as they feel something may happen at any time to change the whole situation. We have hopes this will give the managers more hope and result in better sales."

The outcome is being closely watched.

PAYING ENGLISH SINGERS

Paying professional singers to introduce songs, a practice almost extinct in the United States is in full force in England. So keen has become the competition to get new songs introduced that publishers are advertising payments for singers.

W. Paxton & Co., Ltd., a London house, is running a series of advertisements in the theatrical sheets offering twenty pounds for a singer or manager that can get new numbers introduced.

AUSTRALIAN MUSIC MAN HERE

Bert Davis, of the firm of D. Davis & Co., of Sydney, Australia, a prominent music publishing firm of that city, is in New York making arrangements to represent American music publishing firms in the Antipodes.

He already handles the catalogs of several of the New York music men.

TIERNEY WRITES NEW SCORE

Harry Tierney, composer of the score of "Irene," has written the music for the new revue "The Broadway Whirl," which John Mears will present at the Times Square Theatre on Monday evening, June 6th. Joe McCarthy, who wrote the lyrics of "Irene," has also supplied them for the Mears show.

HAASE WITH STRAND CO.

Alfred L. Haase has succeeded Chas. E. Hochberg, as professional manager of the Strand Music Corporation. Haase, for some time past, has been connected with the New York office of the McKinley Music Co.

VAN ALSTYNE & CURTIS MOVING

Van Alstyne & Curtis, the music publishing firm which for the past year has had its headquarters in Toledo, O., are moving to New York. The firm has leased offices in the Broadway Central Building.

AL. W. BROWN CO. STARTS

The Al. W. Brown Publishing Company has opened offices in the Romax Building on Forty-seventh street. Their initial offering is a song and fox trot entitled "My Irish American Rose."

IRVING ULLMAN TRANSFERRED

Irving Ullman has been transferred from the Philadelphia to the Chicago branch of the Broadway Music Corp. Roy Thornton coming to New York from the latter office.

MORT GREEN WITH FISHER

CHICAGO, Ill., June 1.—Mort Green, formerly with Jack Mills, has joined the staff of the Chicago office of Fred Fisher, Inc. He is handling the sales department.

RAY SHERWOOD ON VACATION

Ray Sherwood, of the Vandersloot Music Co., is spending a month's vacation in Canada. He is expected back in New York late this month.

CHICAGO WRITERS PLACE SONGS

CHICAGO, Ill., June 1.—Tommy Stoneham and Mort Bloom, two local lads, have finished two new songs which Irving Berlin is to publish.

FELDMAN TO REPRESENT GILBERT

B. Feldman, the London music publisher, will represent the L. Wolfe Gilbert firm in Great Britain.

TELLER ON WESTERN TRIP

Henry Teller, sales manager for Fred Fisher, has left on a two months' business trip in the west.

BILLY GRIFFITH WITH FISHER

Billy Griffith, late of Remick's, is now in the professional department of Fred Fisher.

MUSIC PIRATES AGAIN ACTIVE

The "music pirate," as the reprinter of copyrighted music is called, is again active after a comparatively long period of inactivity. Popular music in large quantities is being counterfeited throughout the New England states and copies of a number of the big sellers have been found on eale in Boston and other Eastern cities.

"Whispering," the Sherman Clay & Co. hit, is one of the numbers which has been counterfeited, as well as the Harms company's song "Humming." Copies of both these numbers have been found and it is believed many other popular sellers have been successfully reprinted.

According to a story which comes from Boston the delivery of the reprinted numbers is made by means of an automobile which calls at the various stores in large and small towns and makes the sales on a cash basis, making a price considerably lower than the publishers' rates.

The Music Publishers' Protective Association is acting in the matter and E. C. Mills, chairman of the executive board of the organization, made a trip to Boston this week to make an investigation.

OPERA APLENTY FOR FRISCO

SAN FRANCISCO, May 30.—Lovers of grand opera here will have plenty of opportunity to have their taste for music catered to this coming season. The Scotti Grand Opera Company, with Emma Destinn and Claudia Muzio as prima donnas, has been booked to open at the Exposition Auditorium in September under the local management of Frank W. Healey. "Aida" will serve as the introductory vehicle. The Gallo company will also appear here this year, while the Chicago Opera Company is appearing here this month.

STEINWAY ESTATE NETS $572,977

Charles Steinway, of Steinway & Sons, piano manufacturers, left a net estate of $572,977, according to the transfer tax appraisal filed in the Surrogate's Court last week. Mr. Steinway's holdings in Steinway & Sons were over $500,000, in bonds and stock.

HARMONY SHOP RELEASES SONG

SAN FRANCISCO, Cal., May 23.—"When I Honeymoon With You," lyrics by Louis Weslyn and music by Charles Albert, has just appeared on the market. It is a one-step and published by The Harmony Shop.

GLASON WRITING SONGS

Billy Glason, the vaudeville performer, is writing songs and has placed several with local publishers. His latest number called, "Whatever Goes Up Must Come Down" has been accepted by Jack Mills.

BIG GAINS FOR COMPOSERS

The Society of Composers, Authors and Publishers is making big financial gains and will at the end of the second quarter divide among its members a much larger sum than was distributed last week.

CHICAGO WRITERS IN NEW YORK

Frank Magine and Art Sizeman, of Chicago, writers of "Venetian Moon," are in New York on a combination business and pleasure trip. They brought with them their latest effort, "June Moon."

TOM MALEY CHANGES

Tom Maley, from the Pittsburgh office of Waterson, Berlin and Snyder, is now attached to the New York staff.

"CHERIE" SCORES

The Creole Fashion Plate is scoring a big hit with the new Leo Feist song "Cherie."

WESTERN HOUSE HAS ANOTHER

Sherman, Clay & Co. have another big song hit in "Do You Ever Think of Me?"

MASCAGNI HAS BIG OPERA HIT

ROME, May 20.—Called out forty-five times by the delighted audience which had just heard his latest opera, "Il Piccolo Marat," Mascagni wept for joy. He himself had conducted the orchestra, and the audience had been made up of the most fashionable and most distinguished of the city's populace, Siegfred Wagner having been among the listeners.

"Il Piccolo Marat," Mascagni's thirteenth opera, tells a sensational, almost melodramatic, story of the revolution at Nantes. The first act contains an effective chorus of prisoners, with a telling solo by the heroine, Mariello, sung by Gilda Dalla Rizza, in the second. Despite the great success of the opera, it adds nothing to modern music, and Mascagni's orchestration is of another period, belonging to a stage in musical development which modern composers have passed. There are, however, several striking parts; and, it must be said, this opera surpasses in charm and finish anything that Mascagni has done since "Cavalleria Rusticana."

Lazaro, the tenor, sang well in the title role and had a good supporting cast. Mascagni himself had directed rehearsals and the result was an unusually finished initial performance.

It is thirty-one years since his first opera, "Cavalleria Rusticana," was given here, following in 1891 by the operetta 'L'Amico Fritz," always a great favorite with his countrymen. Then he wrote "I Rantzau," "Ratclic," "Silvano," "Iris," "Isabeau Parisino," and many other lesser works which are practically unknown outside of Italy. "Lodoletta," founded on "The Little Red Shoes," one of Ouida's stories, was given in 1917, but its music is not by a long shot as good as that of his latest work.

OLD SONG SUIT SETTLED

BOSTON, Mass., May 27.—The suit of the heirs of Joseph P. Webster, author of "In the Sweet By and By," against the Oliver Ditson Company, music publishers, which has been before the Federal Court here for fifteen years, was settled yesterday. The settlement, according to attorneys in the case, involved a payment of $56,000. This was said by court officials to be the oldest case on the court files in which there was any possibility of settlement.

The action was originally brought by Joan H. Webster, the widow of the dead composer, for an accounting of the books of the publishers, who had taken over the rights on the song from a Chicago house with whom Webster had had a contract. Since the suit was filed in 1906, Mrs. Webster and many of the twenty lawyers who had from time to time been connected with the case, have died. Louis Webster of Elkhorn, Wis., one of the surviving heirs, was in court when the settlement was made.

RUSH TO JOIN SOCIETY

During the past week there has been a rush of music publishers to join the Society of Composers, Authors and Publishers. The money division made last week is doubtless responsible for the sudden popularity of the organization.

MUSIC SALES IMPROVING

Sheet music sales, in spite of the approach of Summer, are still improving. While there are few real hits on the market, there are a number of good sellers, and these are continually improving in sales everywhere.

HIT WRITTEN BEHIND LINES

The song hit from "Biff Bing Bang" at the Ambassador Theatre entitled "Oh, Oh, Oh, Its a lovely War" was written behind the lines in France by J. P. Long and Maurice Scott, Australian soldiers.

Loew Feely and **Stella** are booked over the Keith time.

Bertha Kalich will appear in "Hamlet" on Broadway next season.

O'Donnel & Blair have been added to the cast of "Ziegfield Follies."

A. E. Matthews has been engaged by the Selwyns for "The Circle."

Bert French is staging "The Broadway Whirl" for John Henry Mears.

Ray Kossar is playing an indefinite engagement at Healy's Golden Glades.

Renard and **West** have been booked for repeat engagements on the Loew time.

Pauline Cook, of the Jenie Jacobs office, leaves Thursday for Chicago on business.

Fred Stone has recovered from the injury sustained while dancing in "Tip Top."

Robert McWade has been engaged for "A Wise Child," by Rida Johnson Young.

Frances White will be featured by the Shuberts next season in a new production.

Ely and **Stowell** opened last week at Healy's, Boston; booked by **Harry Walker.**

Jean Granese is playing in Keith's in Philly this week which is her home town.

Renard & West have been booked for a return engagement over the Loew circuit.

Tommy Gordon left New York last week to spend a few day's vacation at Belle Harbor.

Grace Ellsworth returned to the cast of "Love Birds" Tuesday night after an eight weeks absence.

Will Deming is in the new "Nobody's Money" play which opened last week in Atlantic City.

Sarah Bernhardt was recently decorated with the cross of Alphonso XIII. by the King of Spain.

Joe Ward and **Ralph Harris** gave a dinner party to Jack Dempsey in Atlantic City last week.

Elsie Janis, who for the past year has been abroad, plans to return to America early in August.

Claire Kummer is working on five new plays for next season, none of which have been named as yet.

Max Gordon, of Lewis & Gordon, and **Ray Dean,** picture actress, were made man and wife last week.

Louise Massart joined **George Choos'** "Two Little Pals" at the Bushwick, Brooklyn, this week.

Bernard Granville, who is scoring a big hit in "Mary" in London plans to remain indefinitely in England.

Johnnie Black and his wife **"Dardenella"** will open next week in a new revue at a nearby resort.

Vivienne Siegal will appear in **"The** Wise Young Child" to be produced by Dillingham next season.

Mrs. Eddie Ross, wife of **Blackface Eddie Ross,** has left New York for a visit to her home in Florida.

Muron Sulzberger, the attorney, has moved his office to the New Straus building at 565 Fifth Avenue.

O. E. Wee of the **O. E. Wee attractions** is going on a month's trip to the West to visit some of his friends.

ABOUT YOU! AND YOU!! AND YOU !!!

Ada Forman, who last appeared in Shubert productions, has been signed for the "Greenwich Village Follies."

Dorothy Green, who was formerly with "Very Good Eddie," has separated from her husband John R. Green.

Janet Moore, formerly co-starred with **Raymond Bond** in vaudeville, will be seen shortly in a new single act.

The Janet Sisters will be seen with the **Blanche Ring** and **Charles Winninger** show when it opens in New York.

Ina Claire was forced to undergo an operation last week caused by an injury received while opening a trunk.

Miss Trilby Clark, a prominent English artists' model, has been signed for the "Greenwich Village Follies of 1921."

Etta Harrigan, who opened at Healy's Boston for a one week's engagement last week, has been engaged indefinitely.

Tessa Costa, late prima donna of "Princess Virtue" and "Lassie," is recovering from a severe attack of ptomaine poisoning.

Joan Kernan will close with "Love-Birds" in two weeks and will rest up for the summer at her home in Middletown, Conn.

Robert McWade will play an important role in Rida Johnson Young's comedy, "A Wise Child," which will be produced in August.

Bunnee Burch, of **Dale & Burch,** is now recovering from an operation performed last week at the Manhattan Square Sanitarium.

Harry Rosenthal is laying out the musical scores for D. W. Griffith, which the latter will use in connection with his pictures.

Arch and **Veda,** formerly **Massey** and **Arch,** will open on the Fox time June 9; placed by **Buddy Sheppard** of the **Fredrik's** office.

John D. Williams will launch "Gold," the new O'Neil play, at the Frazee Theatre Wednesday night, with **Willard Mack** in the chief role.

Fred Siddons, the musical traffic cop, opened his summer season on May 28 with Murphy's Minstrels at the Steel Pier, Atlantic City.

John Arthur succeeded **John Cumberland** in "Ladies Night" on Monday. **Cumberland** has been engaged as leading man in "A Scarlet Man."

Jenie Jacobs goes to Europe on the "America," June 22, on a business trip. **Valeska Suratt** will also sail on the "America" then.

In anticipation of the summer run of "The Passing Show of 1921," in Chicago, **May Boley** was added last week to the cast of the revue.

Pop Chase, who supervises the booking of acts for Healy's Boston, left for a four days' trip there and is expected back in New York this week.

Harry Sullivan and **Ruth Meyers** will shortly open in vaudeville in the act "They Auto Know," formerly done by **Raymond** and **Duggan.**

Harry Walker left for Allentown this week to supervise the opening of De Vere and Sonntag's "Candy Town" on the Wilmer and Vincent time.

Maurice Diamond has been engaged for the cast of the Lew Fields-Selwyn revue, "Snapshots of 1921," which comes into the Selwyn Thursday night.

Una Trebelyn will succeed **Nancy Fair** as leading lady at the Alcazar Theatre in San Francisco. She will make her initial appearance on June 19th.

Rosa Ponselle, of the Metropolitan Opera Company, will sing at the Actors' Fidelity League benefit next Sunday night at the New Amsterdam Theatre.

Eadie and Ramsden, who are routed over the Loew time next season, left for Grand Rapids this week where they will spend their summer vacation.

Elvera Bates, formerly manager of the Philadelphia office of **Horwitz** and **Krouss** has opened an office in the Gayety Theatre Building, where she will book acts.

Cycling Newmans have been booked by **Buddy Sheppard** of the **Eddie Fredriks** office to open on the Western Vaudeville time commencing August 8th at Chicago.

Sadie Fleming, niece of **Mike Scannell** of the Colonial Theatre, was married on June 2 to John Costi, an artist. The couple are on an extended wedding tour.

Charles Gilpin, negro star who missed a performance of "The Emperor Jones" in Brooklyn last week on account of illness rejoined the show at the Riviera last night.

Melino, Weiss and **Rhodes,** who play vaudeville under the personal direction of **Eddie Fredriks,** are now playing with "Up in the Clouds" which is playing in Boston.

Grace Moore, prima donna of the last edition of "Hitchy Koo," has signed a long term contract with Ned Wayburn, who will place her in one of his productions next season.

Spencer Charters is scoring a big hit in "The Meanest Man in the World," now playing in Chicago. Charters is playing the role he created when the piece was first produced.

Bobbie Deane, who recently arrived east after having appeared at Tate's Cafe, San Francisco, for a year, has been placed by **Harry Walker** and opens at Healy's, Boston, this week.

Bessie M. Carrett, who spent a year in South America, has returned to New York; she will leave in September for China with a sixteen people revue which she will produce.

Joe Moss, proprietor of the Beaux Arts, Atlantic City, has engaged **Ray Miller** and his Black and White Melody Boys, late of the Ed Wynn "Carnival," for his famous seashore cafe.

E. R. Robins, of the Robins Stock Company, now playing the Alexandria Theatre, Toronto, has been laid up with scarlet fever the last three weeks. He is reported to be recovering.

Fred and **Adele Astaire,** dancers who last appeared in "Apple Blossoms," have been signed for the operetta based upon Franz Molnar's "The Wolf," which **Charles** Dillingham is to produce.

Tom Rooney, who has been on the fifth floor of the Astor Theatre Bldg. for a long time, is moving this week to the third floor and will take the office formerly occupied by **Jimmy Eviston.**

Mrs. E. Hadden Chambers, widow of the English playwright, sailed last week from New York to London. She will return here in the fall to play the leading role in her husband's last play.

Jeanne Eagels is now under the management of Sam. H. Harris who will present her next season in a new play by Leila Burton Wells called "The New Day," Rehearsals will begin this summer.

Demarest and **Collette** cancelled their engagement at the Coliseum after playing the Thursday matinee performance, and **Harry Tighe** and **Edna Leedum** filled in for the rest of the engagement.

Beatrice Nichols, who has played the role of the heroine in "Lightnin'" since the play opened, will begin her first vacation to-night (Wednesday). **Ida St. Leon** will fill in for her during her absence.

Erskine Sanford is again playing the role of Mr. Pim, in "Mr. Pim Passes By," having opened on Monday night. **Herbert Yost,** who had been playing the role for a while, left the cast on Saturday night.

Hall and West opened on the Keith New England time this week and are booked till August when they will take a summer's vacation at Atlantic City prior to opening their next season's route.

Bohlman and Ward who were playing Poli's New Haven last part of last week, were sent to Keith's Boston for Sunday. This was a return engagement as the team played there about two months ago.

Elizabeth Marbury of the American Play Company, sailed last week on the "Aquitania" for **France and England.** She will stay abroad three months and will return in time for next season's activities.

William A. Brady and his daughter, **Alice Brady,** will appear together in two scenes from **Dion Boriccicault's** "After Dark" at the Friar's Frolic in the New Amsterdam theatre on Sunday night, June 12.

Rosemary Pfaff, a coloratura soprano well known on the concert and recital stage, has been engaged by Charles Dillingham for Fred Stone's "Tip Top" when it goes on the road and will be known as **Rose Mary.**

The cast of "The Scarlet Man," which **Charles Dillingham** will produce early next season, includes **John Cumberland, Frances Carson, John Craig, Richard Barbee, Clay Carroll, Olive May, Diantha Pattison, John Grey** and **Grace Perkins.**

Vivienne Segal, Robert McWade, Douglass Stevenson, Charles Abbe, Beatrice Tremaine, William Ingersoll, Sara Enright, Ann Mason, B. N. Lewan, Wright Kramer and **Walter Regan** have been engaged for the cast of "A Wise Child" by Charles Dillingham.

Alvin Drake, Clara Fahrer, Marie Montrose and a chorus of six will open June 6th at Wilmington, North Carolina. The revue has been cast by Harry Walker and will be produced under the direction of Jack Schenkler with special numbers staged by Alvin Drake.

All the Talmadges, **Norma** and her husband, **Joseph Schenck, Constance** and **John Piagloghia,** whom she recently married, **Natalie** and **Buster Keaton,** whom she will marry soon, and **Mrs. Margaret Talmadge,** the mother of the three, spent Memorial Day together in the country.

Fred Beckman, general manager of the C. A. Wortham Shows, broke his ankle and suffered other injuries when he fell from a wagon last week in Oakland. The show is in Oakland for a two weeks' stand and Beckman is on the lot as usual, although he is on crutches because of his injuries.

Bee Palmer headed the bill at the Winter Garden Sunday night. Others that appeared were: **Sam Ash, Collins & Hart, Ann Cody** and **Frank Orth, Klein Brothers, Tom McRae & Co., Marguerite Farrell, Sonia & Ben Meroff, Jennie Middleton, Mossman & Vance, Horace Goldin & Co.,** and **Mignon.**

CHERIE

Far a-way in France there lives a sweet co-quette,
If you saw her once I know you'd un - der-stand,
She's a lit-tle dancing ras-cal, you can bet;
Why the fellows long to claim her heart and hand;
She does ev'-ry dance that
But she only smiles and
we do o - ver here.
turns her head a - way,
And in ev'-ry dance some fellow whispers in her ear;
Still they keep on court'ing her and you will hear them say:

CHORUS

Cher - ie, Cher - ie; You're sweet, just as sweet as can
be; Cher - ie, tr me You're
fair as the rare "fleur-de-lis;" Dance on with an - y - one you
see, But save your kiss - es all for me, Cher-ie Ba-
-by! You're part of my heart, Ma Cherie." Cher-ie."

D.S.

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A SMA
CH
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"You can't go wrong with any 'Feist' Song"

PUT THIS ONE ON NO
I'M NOBODY'S
A POSITIVE HIT FOR SINGLES OR DOUBLES
By BENNY DAVIS

MON HOMME
America's Biggest Dance Sensation
Music by Maurice Yvain; Words by Albert Willemetz and Jacques Charles

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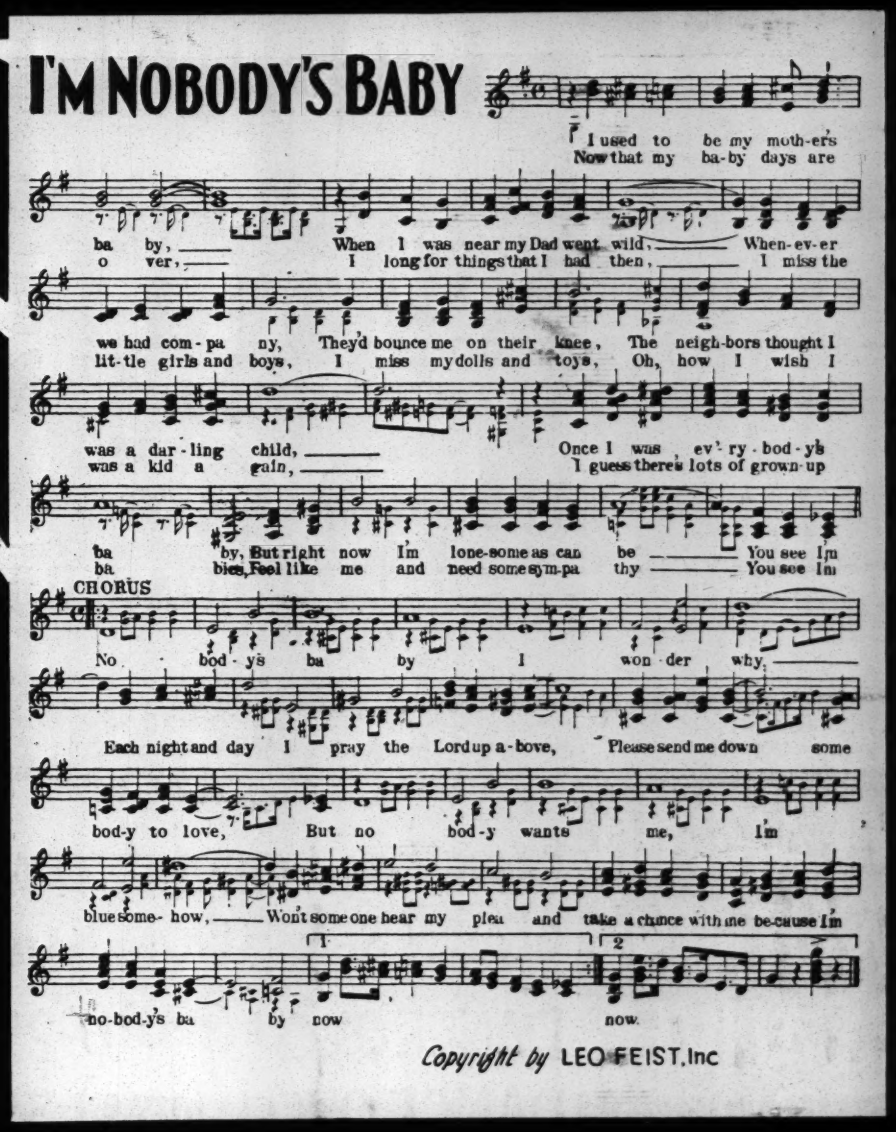
711 SEVENTH AVENUE

SMA!

THE YEAR'S ONE BIG SENSATION

HERIE

By LEO WOOD
and IRVING BIBO

"IT'S A 'GO' WHEREVER YOU GO"

I'M NOBODY'S BABY
I used to be my moth-er's ba-by, When I was near my Dad went wild, When-ev-er
Now that my ba-by days are o-ver, I long for things that I had then, I miss the
we had com-pa-ny, They'd bounce me on their knee, The neigh-bors thought I
lit-tle girls and boys, I miss my dolls and toys, Oh, how I wish I
was a dar-ling child, Once I was ev'-ry-bod-y's
was a kid a gain, I guess there's lots of grown-up
ba-by, But right now I'm lone-some as can be You see I'm
bies, Feel like me and need some sym-pa-thy You see I'm
CHORUS
No-bod-y's ba-by I won-der why,
Each night and day I pray the Lord up a-bove, Please send me down some
bod-y to love, But no bod-y wants me, I'm
blue some-how, Won't some one hear my plea and take a chance with me be-cause I'm
no-bod-y's ba-by now
now.
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S BABY

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AL. BERNARD'S GREAT CHARACTER COON SONG

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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE CIRCUIT

NEW YORK CITY

Palace—Henry Santry & Band—Wm. & Joe Mandel—Yvette Rugel—Three Bobs—Gus Edwards' Revue—Tom Patricola & Co.—Patricola.

Riverside—Val & Ernie Stanton—Three Dennis Sisters—Lillian Shaw.

Royal—La Dora & Beekman—Henry & Moore—Dolly Kay—Paisley, Noon & Co.—Hershel Henlere.

Alhambra—Mabel Fonda Trio—Whiting & Burt—Frank & Milt Britton—Helen Ware & Co.—Al & Fannie Stedman—Moran & Mack.

Broadway—J. J. Morton—Eddie Clark—McDevitt, Kelly & Quinn—Glenn & Jenkins.

81st St.—Joe Howard Revue—Dorothy Sadler & Co.—Bevan & Flirt—McGrath & Deeds.

Jefferson (First Half)—Yorke & King—Greenlee & Drayton—Frank Terry—Wyatt's Lads & Lassies—Belle Baker. (Second Half)—Chas. Mack & Girls—Joe Fanton Trio—Mel Klee—Maxine Bros. & Bobby.

Hamilton (First Half)—La Bilbianita—Joe Fanton Trio—Ruth Roye—Bobby Connelly. (Second Half)—Duffy & Mann—Kajiyama—Harry Watson, Jr.—Lane & Hendricks.

Regent (First Half)—Earl & Sunshine. (Second Half)—Allen & Cantor—Billy Glason—Yorke & King.

Coliseum (First Half)—Morris & Campbell—Chas. Harrison & Co.—Billy Glason—Chas. Mack & Girls. (Second Half)—Lorraine & Crawford—Brown & O'Donnell—Muldoon, Franklin & Rose—Ruth Roye.

Fordham (First Half)—Duffy & Mann—Nada Musa—Kajiyama—Harry Watson, Jr.—Martha Pryor. (Second Half)—Jack Joyce—Anderson & Yvel—Chas. Harrison & Co.—Belle Baker—Kramer & Boyle—La Bilbianita.

BROOKLYN

Orpheum—Palo & Palet—Buckridge & Casey Co.—Eddie Ross—Chas. L. Fletcher—Four Mara Bros.

Bushwick—Dave Roth—Galletti & Kokin—McFarlane Sisters—Frisco—Avey & O'Neil—Rialto's Look.

Flatbush—Russell & Devitt—Ben Smith—Lou & Gene Archer—Hilton & Norton—May Wirth & Co.

Boro Park (First Half)—Miss Juliet—Anderson & Yvel—Kramer & Boyle—Muldoor Franklin & Rose. (Second Half)—Davis & Darnell—Frank Terry—Nonette.

Henderson's—H. & J. Conley & Co.—Jean Granese Three—Yates & Reed—J. & B. Morgan—Four Ortons—Dixon, Lynch & Dixon—Rolls & Royce—T. & K. O'Meara.

Far Rockaway (First Half)—Nonette—Maxine Bros. & Bobby—Davis & Darnell—Flashes—Mel Klee. (Second Half)—Miss Juliet—Demarest & Collette—Greenlee & Drayton.

BALTIMORE, MD.

Dugan & Raymond—Florence Moore—Hymack—Elkins, Fay & Elkins—Three Belmonts—The Herberts.

BOSTON

Keith's—Marshall Montgomery—Wright & Dietrich—The Sirens with Frank Dobson.

CLEVELAND

Hippodrome—Great Johnson—Burns & Loraine—Lewis & Norton—Franklin, Charles & Co.—Leo Beers—Bushman & Bayne—Stan Stanley & Co.—Nana & Co.

DETROIT

Temple—Henri Scott—DeHaven & Nice—Glad Moffatt—Jack Conway & Co.—Lillian's Dogs—Reed & Tucker—Page, Hack & Mack—Ramsdell & Deyo.

JOHNSTOWN-PITTSBURGH

Majestic and Sheridan Square—Marie Sparrow—Venetian Five—Babcock & Dolly.

LOWELL

Keith's—Craig Campbell—Unusual Duo—Beatrice Doan—Danse Fantasies—Archer & Belfort—Kane & Herman—Cook & Oatman.

MONTREAL

Auditorium—Hughes Duo—Redford & Winchester—Cunningham & Bennett—Bits & Pieces.

PORTLAND

Keith's—Sig Friscoe—Jordan Girls—Peaks' Blockheads—Gilfoyle & Lange—Will Mahoney—Adams & Barnett.

PHILADELPHIA

Keith's—Watson Sisters—Coley & Jaxon—Herbert & Dare—Horlick & Sarampa Sisters—Ames & Winthrop—Zuhn & Drios—Walsh & Edwards—Three Regols—Royal Gascoygnes.

PITTSBURGH

Davis—Lawton—Cooper & Lacey—Larry Harkins & Co.—Lydell & Macy—Ruby Norton—For Pity's Sake (Chas. Withers & Co.)—Flo Lewis—Martin & Moore.

PATERSON

Majestic (First Half)—Marshall & Watts. (Second Half)—Geo. & Lily Garden—Hughes & Merritt.

PITTSBURGH-JOHNSTOWN

Sheridan Square and Majestic—Brown & De Mont—Dewey & Rogers—Babcock & Dolly.

SYRACUSE

Keith's—Felix & Fisher—Craig & Holtsworth—Thos. E. Shea & Co.—Pilcer & Douglass—Geo. McFarlane—Wm. Kent & Co.—Van Hoven—Evelyn DeLyon & Co.

WASHINGTON

Keith's—The Gellis—Vinie Daly Co.—Solly Ward Co.—Harland, Dixon & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Jack Norworth—Williams & Wolfus—Jas. C. Morton & Co.—Bailey & Cowan—Janet Adair—Clark & Verdie—Ben Harney—Worden Bros.

Majestic—McConnell Sisters—Gene Greene—Bobby O'Neil & Co.—Holmes & La Vere—Bessie Browning—Bert & Betty Wheeler—"Janet of France"—Gordon's Circus.

State Lake—Victor Moore & Co.—Bobbe & Nelson—Hart Sisters—Bobby La Salle—Nat Nazarro, Jr. & Band—Conlin & Glass—Gordon & Delmar—Oscar Mirano Trio—Ash & Hyams.

DENVER

Alan Brooks & Co.—Ed & Birdie Conrad—Daisy Nellis—Ned Norworth & Co.—Bronson & Edward—Grant Gardner—Samsone & Delila.

EDMONTON & CALGARY

"Trip to Hitland"—Wilfred Clark & Co.—Earl McCullough—Barry & Whitledge—Frances & Kennedy—Max York's Dogs—The Rectors.

LINCOLN

Franklyn, Ardell & Co.—Dunham & Williams—Prosper & Moret—Larry Comer—4 Gossips—Selbini & Nagel—Loyola Adler & Co.

LOS ANGELES

Geo. Jessel Revue—The Langdons—Irene Franklin—Geo. Yeoman—Newell & Most—Winton Brothers—Frank De Voe—Hibbitt & Malle.

MILWAUKEE

Palace—Aileen Stanley & Co.—Edith Clifford—Jimmy Lucas & Co.—Moss & Frye—Anderson & Graves—3 Mellos—McLellan & Carson—Otto & Sheridan.

PORTLAND

"On Fifth Avenue"—Frances Kennedy—Frank Brown—Donovan & Lee—Norton & Nicholson—Pielert & Scofield.

OAKLAND

Rae Samuels—Hugh Herbert & Co.—Sidney Grant—Texas Walker—Vera Berlinger—Morton & Glass.

Salt Lake City—Blossom Seeley & Co.—Buddy Walton—"Fall of Eve"—Joe Browning—Mijaries—El Rey Sisters.

SAN FRANCISCO

June Elvidge & Co.—Marmein Sisters & Schooler—Butler & Parker—Connelly & Francis—Sampson & Douglas—Mantell & Co.—Singer's Midgets—Doris Duncan's Carroll.

SEATTLE

Trixie Friganza—Matthews & Ayres—Bradley & Ardine—Rose Claire—"Summertime"—Van Horn & Inez—Homer Romaine.

VANCOUVER

Bubbles—Melville & Rule—Fearless Ce Dora—Young & Wheeler—Wilfred DuBois—Kitner & Reaney—Billy Miller & Co.

WINNIPEG

Booth & Nina—Edward Marshall—Byron & Haig—Geo. A. Moore—Thos. A. Wise—Alice Lloyd—Mang & Snyder.

F. F. PROCTOR CIRCUIT

NEW YORK CITY

Fifth Ave. (First Half)—Four Casting Mellos—Henry Santrey & Band—Toney & Norman—Morgan & Gates—Edwards' Newsboys—Frank Farron. (Second Half)—Percival & Noel—McGrath & Deeds—Barbette—Tim & Kitty O'Meara—Hughes & Nerritt—Stephens & Brunnell.

23d St. (First Half)—Maud Earl—McIntosh & Maids—Sensational Togo—Duval & Little. (Second Half)—Jack Osterman—Mabel Sherman—Henshaw & Avery—Verna Mersereau—Noel Lester Co.

58th St. (First Half)—Fiske & Lloyd—Lehr & Belle—Geo. Shelton—Paterson Trio—Slack & Hayes—Tip Top Four. (Second Half)—Connell & Zippy—Harlon, Dixon & L.—Haig & Lavere—Frasley & Louis—Breen Family—Jim & B. Page—The Sterlings.

125th St. (First Half)—Hazel Moran—Marial & Co.—Lydia Barry—Three Dennis Sisters. (Second Half)—Wanda Ludlow Co.—Edwards' Newsboys—Maxine Bros. & Bobby—Mason & Cole.

Harlem Opera House (First Half)—Percival & Noel—Jack Osterman—Tim & K. O'Meara—Bernard & Ferrnis—Marie Kurty & Partner. (Second Half)—Will & May Lavar—Morgan & Gates—Reddington & Grant—Dave Harris.

Yonkers (First Half)—Connell, Leona & Zippy—Haig & Lavere—Frawley & Louise—Renee Robert Revue—The Sterlings. (Second Half)—Ben Smith—Fiske & Lloyd—J. Rosamond Johnson—Marlow & Marie.

ALBANY

(First Half)—Frank S. Sidney Co.—Peggy Carhart—John W. Ransome Co.—Caits Bros.—Joe Darcy—Bowers, Walters & Croker. (Second Half)—Ishikawa Bros.—Margaret Summer—Fern & Marie—Wm. Kent Co.—Wright & Dietrich—Dance Fantasies.

MT. VERNON

(First Half)—Nash & O'Donnell—McGrath & Deeds—Barbette—Stevens & Brunnell—Harry Delf—Miliard & Marlin. (Second Half)—Dunham & O'Malley—McIntosh & Maids—Three Bobs—Wilbur & Mansfield—Toney & Norman.

NEWARK

(First Half)—Bernard & Garry—Three Bobs—York & King—Lew Watson—Alexander Kids—J. Rosamond Johnson—Chas. McGood Co. (Second Half)—Briscoe & Rauh—Carson & Willard—Harry Delf—Hughes & Nerritt.

ELIZABETH

(First Half)—Morris & Morris—Alto & Allen—Mazie Sparrow—Lambert & Phillips—Dooley & Sales—Kitamura Japs. (Second Half)—Dave & Johnson—Chas. Bardbury—Marshall & Watson—Quixey Four.

SCHENECTADY

(First Half)—The Dorans—Goldie & Thorne—Wm. Kent Co.—Merlin—Ames & Winthrop. (Second Half)—Daly, Mack & Dale—Cooper & Lane—Haslam & Wilson—Arnold & Lambert—Bowers, Walters & Croker.

TROY

(First Half)—Ishikawa Bros.—Wright & Dietrich—Fern & Marie—Lyons & Yosco—Dance Fantasies—Haslam & Wilson. (Second Half)—Frank J. Sidney Co.—Peggy Carhart—Caits Bros.—Ames & Winthrop.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Ed Gingras & Co.—Du Tiel & Covey—Mystic Hanson Trio—Two Ladellas—Elizabeth Salti & Co.—Terminal Four—Frank Ford & Co.—Foster Seamon—Aerial Silverlakes. (Second Half)—McMahon & Adelaide—Chas. Martin—Johnny Clark & Co.—Howard & Lewis—Gaynell & Mack—Monroe & Grattan—Violinski.

Victoria (First Half)—Grace Ayres & Bro.—Flo Ring—Harry White—Overseas Revue. (Second Half)—Richard Wally—Adams & Gerhue—Jean Gordon Players—Adrian.

Lincoln Sq. (First Half)—Al Libby—Gaynell & Mack—Timely Revue—Howard & Lewis—Norman & Jeanette. (Second Half)—Ed Gingras & Co.—DuTiel & Covey—Johnson, Cole & Gibson—York & Maybelle.

Greeley Sq. (First Half)—Foley & Mason—Boyd & King—B. Kelly Forrest—Cardo & Noll—Cooper & Ricardo. (Second Half)—Norman & Jeanette—Flo Ring—Kerr & Ensign—Terminal Four—Romas Troupe.

Delancey St. (First Half)—Pedric & Devere—Violinsky—Johnson, Cole & Gibson—Geo. Morton—Erford's Golden Whirl. (Second Half)—Al Libby—Tess & Ann Carter—Hood & Arthur—Blue Cloud & Winona—Jim Reynolds—Mystic Harrison Trio.

National (First Half)—Richard Wally—Mae Marvin—Chisholm & Breen—Harry Welsh—Tid Bits Co. (Second Half)—King Bros.—Keefe & Lillian—Chapman & Ring—Bert Walton—Royal Harmony Five.

Ave. B (First Half)—Russell & Russell—Curtis & Fitzgerald—Henshaw & Avery—Clark's Hawaiians. (Second Half)—Nada Norrain—Modern Diana—Murphy & Hewitt—Sig Franz & Co.

Orpheum (First Half)—Gorgalis Trio—Keefe & Lillian—Yorke & Maybelle—Frank Terry—Sig Franz & Co. (Second Half)—Kramer & Patterson—Arthur Lloyd—Overholt & Young—Cardo & Noll—Elizabeth Salti & Co.

Boulevard (First Half)—Kramer & Patterson—Chas. Martin—Kerr & Ensign—Bryant & Stewart—Fridkin Troupe. (Second Half)—Evelyn Phillips—G. S. Gordon & Co.—Fox & Barton—Four Jacks and a Queen.

BROOKLYN

Metropolitan (First Half)—Lew Huff—Cortez & Regan—Chas. Delano—Schwartz & Clifford—Romas Troupe. (Second Half)—Grace Ayres & Co.—Harry White—Foster & Seamon—Overseas Revue.

Fulton (First Half)—King Bros.—Tess & Ann Carter—G. Swayne Gordon—Jim Reynolds. (Second Half)—Gorgalis Trio—Lynn Cantor—Chisholm & Breen—Geo. Morton—Two Ladellas.

Palace (First Half)—Nada Norrain—Wardell & Doucourt—Bert Walton—Four Fantinos. (Second Half)—Herman & Young—Curtis & Fitzgerald—Harry Welsh—Boris Fridkin Troupe.

Warwick (First Half)—Herman & Young—Arthur Lloyd—Overholt & Young—Murphy & Hewitt—Reynolds & Geraldine. (Second Half)—Billy Saxton & Co.—Tilyou & Rogers—Four Fantinos.

BALTIMORE

Francis & Wilson—Lowe, Feely & Stella—Lyle & Emerson—Kee Tom Four—Reynolds & Geraldine.

BOSTON

(First Half)—Gaby Bros.—Two White Steppers—Fred Weber & Co.—Lester Bernard & Co.—Le Van & Devine—Lieut. Thetion & Co. (Second Half)—De Pierre Trio—Rowles & Gilman—Miner & Evans—Rudinoff—Josephine Harmon—Al Espe & Co.

FALL RIVER

(First Half)—De Pierre Trio—Miner & Evans—Rudinoff—Josephine Harmon—Al Espe & Co. (Second Half)—Two White Steppers—Fred Weber & Co.—Lester Bernard & Co.—Le Van & Devine—Gaby Bros.

HAMILTON

The Hurleys—Elwood & Lee—Bond, Beerry & Co.—Black & O'Donnell—La Folette & Co.

HOBOKEN

(First Half)—Tanean Bros.—Neta Johnson—Joe Mach & Girls—Adrian & Co. (Second Half)—Redrick & Devere—Fisher & Lloyd—J. C. Lewis, Jr., & Co.—Romas Troupe.

HOLYOKE

(First Half)—Collins & Dunbar—Lynn Cantor—Jean Gordon—Fox & Barton—Johnny Clark & Co. (Second Half)—Boyd & King—Murray & Lane—Harry West & Chums—Three Martelles.

LONDON, CAN.

(First Half)—Kane & Chidlow—Jack Martin Trio. (Second Half)—Les Ardos—Follette, Pearl & Wicks—Nancy Boyer & Co.

MONTREAL

Brown's Dogs—Harvey DeVora Trio—Into the Light—McCoy & Walton—Emery Quintette.

OTTAWA, CAN.

Wanda & Seals—Ethel Levey Trio—Townsend, Wilbur & Co.—Wells, Virginia & West—Dance Originalities.

PROVIDENCE

(First Half)—Wonder Girl—Rowles & Gilman—Paul & Georgia Hall—Maurice Samuels & Co.—Hawthorne & Cook—Alex. Sparks & Co. (Second Half)—Goldie & Ward—Lieut. Thetion & Co.—Albert Rickard—Chappelle & Stennett—Baker & Rogers—Margot & Francois.

W. V. M. A.

CHICAGO

Kedzie (First Half)—Kress & Avers—Grace Doro—Dunley & Merrill—Will J. Ward & Co.—Herman & Shirley. (Second Half)—Bigelow & Clinton—Ziska—Jack Russell & Co.—Tom Smith & Co.—Everett's Circus.

WHAT THE CRITICS SAY:

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N. Y. STAR—The best band in vaudeville for some time.
CLIPPER—(Feb. 7th) Most versatile with song and dance bits.
DRAMATIC MIRROR—(Jan. 24th) Work like Trojans and are entrancing.

THE RIALTO VERSATILE FIVE
Send Correspondence c/o J. KENNETH SISSON
This Week DAVIS THEATRE, PITTSBURGH, PA.

BELLEVILLE, ILL.

Washington (First Half)—Bennington & Scott—Hayden, Goodwin & Rowe—The Golden Bird. (Second Half)—Three Lees.

BLOOMINGTON

Majestic (First Half)—Story & Clark—Joe Lourie, Jr.—Dare Bros. (Last Half)—Arthur Terry—The Golden Bird.

CENTRALIA, ILL.

Grand—George Wichman—Bandy & Fields—Cal Dean & Girls.

COUNCIL BLUFFS

Majestic (First Half)—Will & Gladys Ahearn—La Rose & Adams. (Second Half)—Rottack & Miller—Anderson & Goines.

CRAWFORDSVILLE

Strand—Valentine & Bell—Dunlay & Merrill.

DES MOINES, IOWA

Majestic (First Half)—Payne Children—Copper City Four—Lloyd & Goode—Wilbat Troupe. (Second Half)—Murray K. Hill—Densmore Sisters & Lou Howland.

DAYTON

Strand (First Half)—Marcelle Hardy—Now & Then—Barry & Leighton—Monroe Bros. (Second Half)—Follis & Le Roy—Aurora & Co.—Nelson & Houston—Brown, Gardner & Garnet.

ELGIN

Rialto (First Half)—Goslar & Lusby—Jeanette Childs—Roy & Arthur. (Second Half)—Story & Clark—Nick Hufford—Thirty Pink Toes.

GRANITE CITY, ILL.

Washington (First Half)—Hayden, Goodwin & Rowe—Arthur Terry. (Second Half)—Joe Brennan—Johnson & Parsons.

GREEN BAY

Orpheum (First Half)—Betty & Chappies—Bond Morse. (Second Half)—Alf Ripon.

GRAND RAPIDS

Ramona Park—Willie Hale & Bro.—Mullen & Francis—Virginia Lee Corbin—Clayton & Lennie—Farrell & Carle.

GALESBURG

Orpheum (First Half)—Bill Robinson—Golden Troupe. (Second Half)—Green & Dean—Anita Diaz Monks.

INDIANAPOLIS

Keith's (First Half)—Follis & Le Roy—Aurora & Co.—Neal Abel. (Second Half)—Johnson, Baker & Johnson—Johnny Keane—Courtney & Irwin—Kahn & Boone—Dewitt, Burns & De Witt.

KANSAS CITY, MO.

Globe (First Half)—Bolger Brothers—Bessie Clifton—Olive & Mack—Peggy Vincent & Co.—Choy Ling Hee Troupe. (Second Half)—Paul Kirkland—Wild & Sedalia—Fickle Frolics—Hill & Crest—Princess Nai Tai Tai.

LANSING

Strand (First Half)—Knight's Roosters—Princess Kalama—Stuart & Lawrence—Dora Hilton—Two Hickey Boys—Carnival in Venice.

LOUISVILLE

Fountain Ferry Park—Doyle & Elaine—Four of Us—Jansen & Co.

LINCOLN, NEB.

Liberty (First Half)—Wild & Sedalia—Fickle Frolics. (Second Half)—Arthur Abbott & Co.—Cameo Girls.

MADISON

Orpheum (First Half)—Marguerite & Alvarez—Huckleberry Finn & Tom Sawyer—Powers & Wallace—The District School—Kellam & O'Dare—Clifford Wayne Trio. (Second Half)—Paul Nolan & Co.—Beck & Stilwell—Carlisle, Blackwell & Co.—Murray Girls—Burton & Dyer—The Sylvester Family.

MASON CITY, IA.

Cecil (First Half)—Ethel Keller & Chums—Weiser & Reeser—Danny Simmons. (Second Half)—Payne Children—Arthur Huston & Co.

MASSILON

Grand—Geneva May & Co.—Newport & Stirk.

MARION

Orpheum—Geneva May & Co.—Newport & Stirk.

OMAHA, NEB.

Empress (First Half)—Princess Nai Tai Tai—Arthur Abbot & Co.—Paul Kirkland—Cameo Girls. (Second Half)—Ethel Keller & Chums—Copper City Four—Weiser & Reeser—Wilbat Troupe.

QUINCY

Orpheum (First Half)—Green & Dean—Anita Diaz Monks. (Second Half)—Kitty Thomas—Bill Robinson—Golden Troupe.

ROCKFORD

Palace (First Half)—Paul Nolan & Co.—Beck & Stilwell—Carlisle, Blackwell & Co.—Al Beatty & Evelyn—Burton & Dyer—Murray Girls. (Second Half)—Marguerite & Alvarez—Jeanette Childs—Huckleberry Finn & Tom Sawyer—The District School—Joe Laurie, Jr.—Clifford Wayne Trio.

RACINE, WIS.

Rialto (First Half)—The Golden Bird—Sylvester Family—Nick Hufford—Thirty Pink Toes. (Second Half)—Fulton & Burt—Virginia Lee Corbin—Powers & Wallace.

RICHMOND

Murray (First Half)—Brown, Gardner & Barnett—Johnson, Baker & Johnson. (Second Half)—Neal Abel—Rising Generation.

(*Continued on page 26*)

Brooks
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GENERAL NEWS

NEW THEATER FOR THE VILLAGE

A moving picture and vaudeville theatre to seat 1,200 persons is to be built this year at the corner of Macdougal and West Houston streets by a newly formed syndicate of Italian businessmen of the Washington Square South section. The site for the house, which belonged to the Nicholas Low estate, includes eight old-fashioned three and four story dwellings and flats and covers a plot stretching 100 feet on West Houston street and 120 feet on Macdougal Street. The Low estate has held this property for more than 100 years.

This theatre will be the largest moving picture and vaudeville house south of Fourteenth Street, the nearest big theatre being located on Sheridan Square. At present there are a few small picture houses along Houston street, but otherwise the section is devoid of popular amusement places.

Negotiations for the Low site were marked by considerable rivalry between the successful syndicate and another which wanted the site for the same purpose. The buying syndicate was represented by Antonio Rosetti and the brokers were the Ruland-Whiting Benjamin Corporation. Pepe & Brother represented the other syndicate.

PAPERS IN CREDIT ASSOC.

Business concerns and individuals in the motion picture industry who advertise in the motion picture trade papers and neglect to pay will have to pass the scrutiny of the Motion Picture Trade Papers Credit Association which has just been formed by the *Moving Picture World*, *Motion Picture News*, *Exhibitors' Trade Review* and *Exhibitors' Herald*.

This credit Association is to operate under the supervision of Attorney H. G. Kosch.

TYSON CO. LOSES ASTOR CASE

The Tyson Company, Inc., that applied to the Supreme Court to restrain the Astor Hotel from ousting from their theatre brokers' booth in the lobby of the hotel, were denied their request for a temporary injunction last week by Justice Tierney.

The Hotel Astor management contended that they had ousted the Tyson agency because of the exorbitant prices it charged hotel patrons for theatre tickets.

In denying the motion for an injunction Justice Tierney said as follows:

"The conduct of the plaintiff's business is so associated with the general conduct of the hotel and its reputations to require a drastic power to terminate the relations when they are not in harmony with the defendant's ideas. The provisions in the agreement that the defendant should be the judge of when these relations should be terminated is entitled to be given due effect. The papers on the motion have failed to convince me that the dissatisfaction of the defendant is pretended or that its action in seeking a termination of business relations with the plaintiff has been taken capriciously. The motion for a temporary injunction is therefore denied."

DE COSTA WRITES STORIES

Leon De Costa, who wrote the music and lyrics for "You Know Me, Al," "Fifty-fifty, Ltd.," and other musical productions, has written a series of short stories, which are unique in that each has a musical theme as a sort of epilogue. Six of the stories have been taken by the American Play Company. Each of them has a foreign atmosphere.

MARCH MOUNT AT LONG BRANCH

March Mount's Singing Orchestra opens at the Green Gables, Long Branch, N. J., May 24.

ORCHESTRA NEWS

WEISS HOLDING THREE JOBS

Harry Carroll's new musical act, "They're Off," will open at the Regent Theatre in about two weeks. Irving Weiss, who will be musical director of the act, will hold down three other jobs at the same time, having annexed directorships in the Plaza, Mary Elizabeth and Club Maurice since he started his career eight months ago.

MAX FISHER AT RITZ-CARLTON

Max Fisher of Los Angeles began a one month engagement as musical director of the Ritz-Carlton, when Ziegfeld's "Midnight Frolic" closed last Saturday night. At the end of the month he will go to a summer resort owned by the Ritz concern, to fulfill a similar engagement.

KNOLL DIRECTING BAND

Prof. A. H. Knoll, who appeared in vaudeville about fifteen years ago as a member of the team known as Knoll and McNeil, is now the leader of the Tent City Band in San Diego, Cal. The band is playing a series of eight concerts in Tent City.

NEW DIRECTORS FOR ROSELAND

Joe Lannon of Philadelphia and Harry Rosenthal of the Club Maurice are the new musical directors of the two bands in the Brooklyn Roseland Dancing Academy, a branch of the New York house.

RAGADOR 5 AT FRIARS' INN

The Ragador Five, a new dance orchestra, has been engaged for the summer for Atlantic City's new novelty cafe, Friars' Inn.

NEW ORCHESTRA FORMING

Johnnie Black and Al Herman are organizing a versatile orchestra to play at a nearby resort for the summer.

FAMOUS COMPOSER LIKES JAZZ

CLEVELAND, Ohio, May 30.—There's at least one "musical highbrow" who likes jazz and doesn't hesitate to say so and why, which is interesting: Ernest Bloch, world famous composer, head of the Cleveland Institute of Music and generally accredited one of the world's first half dozen composers. All his training and experience has been along classical lines, and he has a European background rich in the writing and rendition of music of the sort that symphony orchestras play. But he finds a big, important place for the syncopated melodies the jazz bands grind out because to him they come nearer reflecting American life than anything else he has discovered in the music of this country.

His favorite jazz selection? "The Yellow Dog Blues." The fox-trot with the laughing trombone.

SEASIDE CABARETS OPEN

The Milo Inn, which is in the Majestic Hotel, Arverne, opened for the summer on Saturday evening, May 28, under the proprietorship of Sam Kessler, former vaudeville booking agent and brother of Aaron Kessler. Guy Dunbar's Jazz Band and a number of entertainers, featuring Nan Traveline, last seen in vaudeville with "Jazzology," have been engaged for the season.

On the same evening, the Strand Theatre Roof, in Far Rockaway, also opened for the evening. This place is also under new ownership, now being directed by L. J. Baraban, father of Sonia Baraban (Baraban and Grohs). The Blue Ridge Syncopators and entertainers have been engaged here.

WHITEMAN GOES TO ROYAL MANOR

Paul Whiteman of the Palais Royal has gone to the Royal Manor, Merrick Road.

AFTER A TEN MONTHS' TOUR OF THE PRINCIPAL CITIES

MME. RIALTA'S

SUPER SPECTACLE "LOOK" Featuring JUVA MARCONI

BOOKED SOLID FOR NEXT SEASON

CONCEIVED AND PRODUCED BY MME. RIALTA

IS BACK IN NEW YORK PLAYING IN PRINCIPAL THEATRES

WATCH FOR IN PREPARATION 2 New Big Rialta PRODUCTIONS

Written by JACK EDWARDS
Music by LEO EDWARDS
Staged by JOS. C. SMITH
ELECTRICAL EFFECTS BY CHAS. DE SORIA AND FRED CRONIN

Now playing ORPHEUM THEATRE BROOKLYN

DRAMATIC and MUSICAL

"SUN-KIST" WEST COAST REVUE IS PLEASING ENTERTAINMENT

"SUN-KIST." The Fanchon and Marco California revue, in two acts, produced at the Globe Theatre on Monday evening, May 23, 1921. Book, music and lyrics by Fanchon and Marco.

CAST

Willie Logan.....Arthur West
Violet Ray.....Daisy De Witte
Chester P. Hemingway.John Sheehan
Mack Phelan.....Jack Squire
Gladys Sullivan.....Lucille Harmon
Anabelle Foster.....Eva Clark
Two "Nut" Applicants
.....Eddie Nelson and Dell Chain
The Indian Idol.....Muriel Stryker
Two Peppy Kids
....Ivanelle Ladd and Sybil Stuart
Miss Smiles.....Marcia Adair
The Dancers.....Wright Dancers
Jeanette Dare.....Miss Fanchon
Jack Cartwright.....Mr. Marco
Assistant Director.....Donald Kerr
Aspiring Movie Queens, Property Men, Carpenters, Gypsies, Indians, Race Track Hangers-on, etc., etc.

Starting more than a year ago in San Francisco, the Fanchon-Marco Revue, or as it is now known, "Sun-Kist," came into the Globe theatre on Monday night, May 23 for a run of four weeks. It is regrettable. That is—the four weeks. For the show could easily stay much longer and be welcome. What is novel about Fanchon and Marco's "Sun-Kist," in comparison with other musical summer shows, is the fact that the Californians do not offer sensational staging, or breath-taking costumes—in fact the show has absolutely nothing Shuberty or "Frolicy" about it. There is even nothing that resembles a costume parade!

It is just bright, snappy entertainment, that doesn't drag from start to finish. In fact, the last act is over before one expects or wants it to be. It might be called an "extravaganza" vaudeville show, for what bit of a plot there is to the show, isn't worth mentioning.

But there is Fanchon and Marco, who dance in different scenes delightfully, and who vary their type of dancing excellently. Then there is Muriel Stryker, a girl, who does an Indian number, and also an Oriental number, in dance style that is remarkable. In fact, Miss Stryker is what might be called a "find."

Donald Kerr, recently of vaudevile, does sensational dancing of the soft-shoe and acrobatic type that scored individually. And there are also Arthur West, a short plump chap, who plays the role of an office boy, camera-man, and does a "single in one," that is funny. Eddie Nelson and Dell Chain, who are chief laugh-creators with different bits from their vaudeville act. Eva Clark the prima donna, sings in good voice, Jack Squire does the same, Lucille Harmon, in a kiddie part, is lovable—and the others, not forgetting the bare-kneed chorus with the dimples—in the knees—are all pleasing.

The book, such as it may be, has been written by Fanchon and Marco, who, incidentally, outside of producing and playing in it, had nothing else to do, so they wrote the music and lyrics. Among the latter "The Love a Gypsy Knows," "I Want to Meet You Some Day in California," and "A Pretty Dance is Like a Violin," are the best.

de VRIES IS THEATRE DIRECTOR

CHICAGO, Ill., June 1.—Herman de Vries has been appointed the director of the New French Modern Theatre of Chicago. de Vries assumed his new duties immediately. The theatre, which has the support of a number of Chicago's most prominent citizens, will occupy a position unique among the playhouses of the city and is expected to be the leading institution for the presentation for French drama in the United States.

"JOHN FERGUSON" REVIVED

The Theatre Guild revived St. John Ervine's play, "John Ferguson," at the Garrick Theatre last week, and in most respects it is the same production that it was when first introduced two years ago. Therefore its revival is significant in theatre annals only as indicating again the qualities of permanence which this remarkable play has.

Augustus Duncan, as John Ferguson, is as gripping a figure as ever in his struggle of spiritual faith; Dudley Digges is equally good as James Caesar, and the hand that he received upon entering the stage showed that the audience expected him to be. Angela McCahill, as Ferguson's daughter, is easy to look at and vital in her role. Barry Macollum as "Clutie" John Magrath pipes well the Celtic note in a drama which otherwise is sternly Scotch.

The others in the cast, Mary Hampton as Sarah Ferguson; Warner Richmond, as Henry Witherrow; R. Henry Handon, as Sam Mawhinney, and James Marr, as Sergeant Kernaghan, should be commended for the sincerity of their acting.

Undoubtedly the lasting value of the play is not in any particular production of it, though a poor presentation would turn its incidents into a melodrama, and waste the playwright's success in character delineation. The play is big and enduring because it deals with and states once more the old vexations of Job, which are no less vexing now: Why do we have war, pestilence and grief, and where is God in the day of our sorrow? Those who missed this earnest and commendable highlight of the theatre in its earlier run have three weeks in which to see it during the revival. The Drama League's other production, "Liliom," moved from the Garrick to the Fulton Theatre to make place for "John Ferguson," succeeding "Enter Madame," with Mme. Gilda Varesi, which moved to the Liberty to continue its run. Joseph Scheldkraut and Miss Eva Le Gallienne again played the leading role in "Liliom," the theatre being entirely sold out.

REPERTORY TH'TRE INCORPORATES

The Repertory Theatre, Inc., has been incorporated by Augustin Duncan, Barry Macollom, Brandon Peters, Mary Hampdon and Angela McCahill, who are all appearing in the revival of "John Ferguson" at present.

The Repertory Theatre will give four plays in New York each season. They will present "The Hotheads" at the Belmont Theatre on Friday afternoon at a private showing. The play will open on Sunday night in Washington at the Belasco Theatre.

"Mixed Marriage" was the first offering this year of the group, and "The Cradle Song" was later presented at matinee performances.

HOPKINS WANTS COAST CO.

LOS ANGELES, May 30.—Arthur Hopkins, the New York producer, has telegraphed here in an effort to obtain for New York next Fall the entire company, with all equipment, which will give "The Tempest" Thursday and Friday nights at Hollywood Bowl, as a community enterprise. There is widespread interest in California in the outdoor offering of the classic, which production is to be a marvel electrically, utilizing the most recent developments as employed in film studios here.

AGUGLIA IN ITALIAN REPERTOIRE

Mimi Aguglia, the Sicilian actress who was seen on Broadway last year in John Cort's production, "The Whirlwind," is now playing an eight weeks' season of Italian repertoire at the Olympic Theatre on Fourteenth street. Miss Aguglia's repertoire includes "Zaza," "Malia," "The Passion Flower," "Hamlet," "Camille," "La Figlia di Iorio," "Fedora," "La Buitta," "La Tosca," and "The Bear." Clemente Siglio is the producer.

"THE TAVERN" WITH GEO. M. COHAN SCORES BIG HIT

"THE TAVERN." A satirical melodrama in two acts by Cora Dick Gantt. Revived by George M. Cohan at the Hudson Theatre, Monday night, May 23.

CAST

The Tavern Keeper's Son.Clyde North
The Hired Girl.....Virginia Irwin
The Tavern Keeper.William L. Thorne
The Hired Man.....Joseph Allen
The Vagabond.....George M. Cohan
The Woman.....Rita Romilly
The Governor.....Norman Hackett
The Governor's Wife....Eugenie Blair
The Governor's Daughter
.....Isabel Withers
The Fiance.....Robert Gleckler
The Sheriff.....Edwin Walter
The Sheriff's Man.....Joseph Guthrie
The Sheriff's Other Man
.....William Gaunt
The Attendant.....Joseph Selman

George M. Cohan made good at the Hudson Theatre when he restored "The Tavern" to New York theatregoers, and played the part of the "Vagabond" better than anyone else has ever played it.

For those who saw it for the second time their chief interest probably lay in the respective art of Arnold Daly and George M. Cohan; but as the entire cast but two are from Chicago, there was material for contrast on the whole. Considering the two productions the chief difference seemed to be in the first act. In the earlier production by the New York company, the first act was played more or less "straight," with much bewilderment in the audience as to what all the shooting was for. In the second act the target of Mr. Cohan's satire was clearly visible. In the revival with the Chicago company, both acts were played broadly, the vein of burlesque almost always in sight. The difference between burlesque and satire is made distinct by Mr. Cohan.

The part played by Cohan is entirely different than any role he has ever before attempted and he gave himself some assignment in the attempt. It is Cohanesque of course and that means that the role as played by him is original.

The story of the play has been told and retold, and there is no necessity of repeating it here. However, Mr. Cohan has satirized the work of his fellow playwrights, particularly the work of the melodrama architects. The punch is left for the last, but before the denouement the audience realizes that it is all a joke.

Arnold Daly may have personal advantages over Mr. Cohan, having a better voice, and making a more romantic appearance in the role of the "Vagabond"; but Cohan invests the role with that appealing quality which is his conspicuous resource. Mr. Cohan let the jests of "The Tavern" romp at large and they were roundly applauded. The first act being clarified came in for stormy applause during the intermission that followed. At any rate, minus the respective merits of Daly and Cohan, we know at least how Mr. Cohan intended the Vagabond to be played, which should be sufficient.

Rita Romilly has the part of The Woman, created by Elsie Riser, and Alberta Burton, as the Governor's daughter, is replaced by Isabel Withers. The comedy part of the hired man in which Spencer Charters made a hit was played by Joseph Allen. His performance does not compare with Mr. Charters'. Joseph Guthrie and William Gaunt are the two members of the original New York company. The rest of the cast composed of the Chicago players gave an excellent performance.

George M. Cohan was at his best; he made good.

DOMINION THEATER CLOSES

OTTAWA, Canada, May 3.—The Dominion Theatre closed last week, and will remain dark until next season.

HAMPDEN CLOSES SEASON

Walter Hampden closed his season last Friday night at the Broadhurst with an exceptional performance in which he gave scenes from five of the Shakespearian plays in which he has appeared. His achievement, a remarkable one for a single evening, ended shortly before midnight in a rousing ovation given by the audience to the actor. This performance ended his season of thirty-five weeks, of which six were given in New York.

He started the evening in the part of Duncan in the murder scene from "Macbeth" and went from that to the balcony scene in "Romeo and Juliet." He then portrayed the swashbuckling Petruchio in the wooing scene from "The Taming of the Shrew," and followed that as Shylock in the trial scene from "The Merchant of Venice." The show closed with the first act from "Hamlet."

Other honors went to Miss Mary Hall, who played Lady Macbeth, Katherine, and Portia. Miss Mary Moore took the roles of Juliet and Ophelia, while Allen Thomas portrayed the characters of Duncan, the Duke in the trial scene, and Polonius.

In the fall Walter Hampden will open in Montreal for another thirty-five week season, in the course of which he and his company will play on the Pacific coast for the first time. Mr. Hampden and his company will come to New York in the Spring of 1922.

MARTHA HEDMAN TO MARRY

Martha Hedman, the actress, is to be married June 5, to Henry Arthur House, a mining engineer, whose father, F. E. House, of Duluth, is president of the Duluth Iron Range Railroad. The wedding is to take place in Duluth, and after that, Mr. and Mrs. House will sail for Sweden, the bride's native land.

Miss Hedman started her career on the stage in Sweden, played in London, and was brought to this country by Charles Frohman to play in "The Attack." She has appeared in numerous plays here since, the "Boomerang" being one of her most successful appearances. After the wedding trip she will start rehearsals for "Daniel," a new Selwyn production.

Mr. House was a captain in the 350th Infantry and was captured by a German patrol in September, 1918, and escaped a few weeks later. He was a Columbia College graduate.

DILLINGHAM TO START THOMAS

John Charles Thomas, the baritone, has been engaged by Charles Dillingham to star next season in a new operetta based on the story of "The Wolf," the play by Franz Molnar who wrote "Liliom." William Le Baron and Victor Jacobi are to collaborate with the Hungarian dramatist on the piece, whose premiere is planned for August in the coming season. Le Baron will also do the libretto and lyrics and Jacobi will write the music score. The acceptance of the arrangement by Franz Molnar has halted the plans for the production in London by Mr. Dillingham of the Kreisler operetta, "Apple Blossoms" with Mr. Thomas and the original Globe company.

In "The Wolf" Mr. Thomas will have to display extraordinary versatility, as his part will include five different characters. Thomas is a fine singer but the new role also makes demands on his acting ability.

GLADYS BROCKWELL TO MARRY

LOS ANGELES, May 28.—Gladys Brockwell will wed for the third time shortly, taking for her new partner, William Scott, her leading man. Miss Brockwell secured her decree of divorce from her first husband, Robert B. Broadwall, a motion picture director, in 1918. She then married Harry J. Edwards, but this marriage was declared illegal, as she had married before a full year had passed since her divorce. The marriage was annulled.

PLAYWRIGHT SUES FOR $5,000

An action for $5,000 damages was filed in the Supreme Court last week by Edith Sessions Tupper, author and playwright, against David Klarman of 4624 Third avenue, for damages incurred when his automobile ran her down at Fifth Avenue and Fiftieth street. The accident, Miss Tupper's complaint states, resulted in permanent injury to her.

Miss Tupper is the author of a number of books and several plays.

HOPE FOR THE CABARETS

Cabarets may be resuscitated if the order obtained last week from Supreme Court Justice Martin by the owners of the Black Cat restaurant is taken as a precedent. Under this order Police Commissioner Enright must show cause for keeping a uniformed policeman in front of the premises and must remove the man until sufficient cause is shown. The owners allege that the presence of the policeman tends to destroy their business.

BIG FAIR YEAR FOR ILLINOIS

CHICAGO, Ill., June 1.—Sixty-six county fairs will be held in Illinois this year, commencing with the Gallitin county fair at Shawneetown, July 19-22. Present indications point to one of the most successful fair and exposition years in the history of the country. Despite the depression of last yinter, it is reported by carnival companies and tent shows, there seems to be as big a demand as ever for outdoor amusements.

$2,500 FOR ACTORS' FUND

The Actors' Fund has received a check for $1,000, being the bequest of the late Mrs. James Speyer, and also a check for $1,500 as a personal contribution, from James Speyer.

NEW PLAY FOR O'HARA

Fiske O'Hara will be seen next season in "The Happy Cavalier," a new play by Anna Nichols, which Augustus Pitou, Inc., has just accepted.

COSTUMES

NEW PLATES READY—LATEST MODELS

Mme. FRIEDA KATZ, *Costumer*

ALSO COMPLETE LINE OF

PRIMA DONNA and SOUBRETTE DRESSES READY

THESE GOWNS AND DRESSES ARE OF THE LATEST BROADWAY DESIGN
AND VERY REASONABLE. QUICKEST AND BEST WORK IN THE CITY.

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STARS OF BURLESQUE

CLOSED

One of the most pleasant and successful engagements I have ever had at B. F. Kahn's Union Square Theatre, New York City. Since my opening Mr. Kahn has done the biggest business in the history of the house.

IT'S NOT WHAT YOU DO, IT'S HOW YOU DO IT - - - ORIGINALITY COUNTS

Previous Contracts have made me refuse Mr. Kahn's Offer for next season at the biggest salary ever paid a Burlesque Stock Producer. This statement can be verified.
I want to thank Mr. Kahn, Mr. Raymond, also every member of my cast, every member of the crew, in fact, every attache of the house for their wonderful co-operation in making my engagement so successful.
The next few months will find me at my home resting up prior to opening with "Knick Knacks," Harry Hastings' new show on the Columbia wheel. Burlesque Managers looking for a sure fire book get in touch with me

TOM HOWARD 5462 BALTIMORE AVE., PHILADELPHIA, PENNA.

ATTENTION, SHOWOWNERS!

JACK CRAWFORD
BLACK FACE COMEDIAN
AND PRODUCER OF REAL BOOKS
Open for stock burlesque or burlesque.

BERT VALLEE
IRISH COMEDIAN
TAKES BUMPS AND FALLS
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SOUBRETTE
Write care SID RANKIN, New York Clipper.

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Soubrette—Five feet of personality with "GIRLS FROM FOLLIES"
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SINGLE ROOM WITH PRIVATE SHOWER.....$2.00 per day and up
DOUBLE ROOM WITH PRIVATE BATH..... 3.50 " " " "
PARLOR, BEDROOM AND PRIVATE BATH (for two)..... 5.00 " " " "

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SOUBRETTE BIG SENSATION CO.

TERESA ADAMS and W. P. MURPHY
SIGNED WITH JAMES E. COOPER FOR NEXT SEASON. THANKS FOR OTHER OFFERS

A SHORT WALK FROM BROADWAY. BUT IT IS WORTH YOUR WHILE
DR. DAVID FRIEDMAN, Dentist
310 E. 49th St., Near Second Ave., New York Tel. Vanderbilt 7878. Removable Bridge Work

KEITH GARDEN OPENS

SYRACUSE, N. Y., May 30.—Keith's Theatre here has installed an innovation in the form of an outdoor promenade for the relief of its patrons during the hot summer months. The star-hit garden, as the management calls it, will be in the courtyard between the theatre and an adjoining building.

Couples may stroll or dance, arrangements for music having been made with the Clark Music Company. Free root beer and cigarettes will be served by women attendants.

THIEF ROBS ACROBATS

Parties unknown broke into the dressing room of Seigel and Quinn, a gymnastic act, last Wednesday night, at the Regent and relieved them of all their money, while they were doing their last show. $115 was taken from one, and $65 from the other. No clue to the thief could be found.

SUMMER OPERA AT PARK

CHICAGO, Ill., June 1.—Sounds emanating from the North Shore indicate that Ravinia has awakened from its winter slumbers and is preparing for another big Summer season of opera. Florence Macbeth, of the Chicago Opera Company, and Marie Gundelius, of the Metropolitan, have been selected as principals. Anna Fitziu, Frances Peralta and Riccardo Stracciari are others engaged. Louis Hasselmans, now in Paris, will be the director.

YOUNG'S PIER OPENS JUNE 20

ATLANTIC CITY, May 28.—Young's Pier will open for the Summer with vaudeville attractions on June 20. William Delaney booked the pier last season, but for this Summer the acts will be furnished by George Poli, in conjunction with Emmett Welsh, of Emmett Welsh's Minstrels, who will also be seen at the pier.

COLUMBIA PRIZE FOR "LULU BETT"

The Columbia University prize of $1,000 for "the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the good standard of morals, good taste and good manners," was awarded to "Miss Lulu Bett," by Zona Gale, produced at the Belmont Theatre during the season of 1920-1921. The play will close Saturday after a run of twenty-three weeks and will go on tour.

The piece was adapted from the novel, of the same name and authorship, although the novel met with little success until the play was produced.

SINGER'S MIDGETS ON ORPHEUM

SAN FRANCISCO, May 30.—Singer's Midgets is booked as the headline act on the Orpheum bill for week of May 29. Their last appearance here for two weeks rolled up a record and from the many enquiries looks as if they will repeat.

ASKS TEACHERS TO PASS ON FILMS

William A. Brady was among those who made short addresses to 1,000 public school teachers at the fifteenth annual banquet of the Interborough Association of Women Teachers in the Waldorf-Astoria last Wednesday. Mr. Brady appealed to the teachers to pass on movies. He said in part: "The time is not far distant when the moving picture will have a great part in education. I think the Governor of this State made a great mistake. The gagging of any mode or expression is not Americanism. I don't claim that the moving picture is perfect. If you school teachers will appoint a committee the producers will appoint a co-operating committee so that nothing to which you object may be shown."

Mr. Brady said that pictures are censored in Pennsylvania by a stenographer in the absence of the official censors. She may "censor a dress if she doesn't like it" he said.

The Burlesque Producers' Association

OPERATING ATTRACTIONS ON THE

COLUMBIA CIRCUIT HAVE DECLARED OPEN SHOP

WANTED: STAGE HANDS AND PIANO LEADERS

PERMANENT EMPLOYMENT

OUR POLICY

We propose to engage our people on terms mutually satisfactory without interference or dictation on the part of individuals or organizations not direct parties to such action. We have endeavored always to treat our workers fairly and honestly and we expect to continue so to do.

ATTRACTIONS REPRESENTED:

BOSTONIANS
LONDON BELLES
TWINKLE TOES
PEEK A BOO
JINGLE JINGLE
JOY BELLS
TOWN SCANDALS
BON TON GIRLS
ABE REYNOLDS REVUE
HELLO 1922
SAM HOWE'S NEW SHOW
BILLY WATSON'S BIG SHOW
STROLLING PLAYERS
SUGAR PLUMS
BIG WONDER SHOW
GREENWICH VILLAGE REVUE
ODDS AND ENDS
TICK TACK TOE
GIRLS FROM HAPPYLAND
WORLD OF FROLICS
CUDDLE UP
BITS OF BROADWAY
HARVEST TIME
FOLLIES OF THE DAY
FLASHLIGHTS OF 1922
LEW KELLY SHOW
STEP LIVELY GIRLS
SPORTING WIDOWS
THE BOWERY BURLESQUERS
HARRY HASTINGS' KNICK KNACKS
GIRLS DE LOOKS
MAIDS OF AMERICA
MOLLIE WILLIAMS' BIG SHOW
DAVE MARION'S OWN SHOW
JACK SINGER SHOW
FOLLY TOWN
BIG JAMBOREE
KEEP SMILING

WRITE, WIRE OR CALL—BURLESQUE PRODUCERS' ASSOCIATION
COLUMBIA THEATRE BUILDING, SUITE 301-8, NEW YORK CITY

CALL CALL CALL

Burlesque Club Jamboree

Ladies and Gentlemen volunteering their services for the SECOND ANNUAL JAMBOREE of the Burlesque Club, to be given at the Columbia Theatre SUNDAY NIGHT, JUNE 12, will please assemble for rehearsal on the stage of the Columbia Theatre, Broadway and 47th Street, at 10 A. M. MONDAY, JUNE 6. Everybody should respond to this call.

JAMES E. COOPER,
Chairman Entertainment Committee.

Palace Theatre, New York, May 23

FRED LINDSAY

Zit.—Fred Lindsay's presentation can be called a most artistic one. The class in which his act is conducted lends tone to any programme.

Clipper.—Lindsay is one of the finest types of physical manhood and physique the writer has ever seen on or off the stage. Most sensational from a vaudeville standpoint.

Jack Laid in Variety.—Fred Lindsay, the Australian whip manipulator, justified the Palace slide. Ringing up on a pretty wood scene production with simple but effective lighting tricks, he was as spectacular as his super-polite announcer was soft-spoken. Only an announcer, a butler or an ambassador can be so grandiloquently polite that it doesn't matter whether his dress suit bags or not. Lindsay has two charming girls assisting him and he is a dashing fellow, defiantly handsome, who makes the whips hiss and crack and go crazy. It held and hit.

Scenery by Cecil Hicks, London. Music by Matt and Gene Williams. 5 People in the Act.
Permanent Address: N. V. A. Club.

VAUDEVILLE BILLS

(Continued from Page 21)

SOUTH BEND

Orpheum—Hodges' Musical Comedy Co.

ST. LOUIS

Columbia (First Half)—Waiman & Berry—Gibson & Betty—Jack Russell & Co.—Taylor & Francis—Brosius & Brown. (Second Half)—Frazier & Peck—Hart, Wagner & Eltis—Dan Holt & Co.—The Volunteers—Doll Frolics.

Grand Opera—Collins & Hill—Naio & Rizzo—Watsika & Understudy—Redmond & Wells—Clifford & Johnston—Crandall's Circus—Lillian Walker—Murphy & White—Hedley Trio.

Hamilton's Skydome (First Half)—Joe Melvin—Jewell & Raymond—Hart, Wagner & Eltis—Dan Holt & Co. (Second Half)—Harry Tsuda—Waiman & Berry—Hayden & Gordon & Rowe—Hubert Dyer & Co.

SALINA, KAN.

Grand—George Wichman—Johnson & Parsons—Belle & Benson—Robbins, Rollo & Robbins.

TOLEDO

Keith's (First Half)—Johnny Keane—Courtney & Irwin—Nelson & Huston—Rising Generation. (Second Half)—Monroe Bros.—Marcelle Hardy—Now & Then—Barry & Leighton.

TOPEKA, KAN.

Novelty (First Half)—Charles & Helen Polly—Johnny Raymond—La Petite Jennie—Joe Jenny Trio—McLain's Hawaiians. (Second Half)—Bolger Brothers—Peggy Vincent & Co.—Olive & Mack—Bessie Clifton—Choy Ling Hee Troupe.

WICHITA, KAN.

Princess (First Half)—Snell & Vernon—Walch & Rand—Isabelle Miller & Co.—Moore & Shy—Three Lees. (Second Half)—Chas. & Helen Polly—Johnny Raymond—La Petite Jennie—Joe Jenny Trio—McLain's Hawaiians.

POLI'S CIRCUIT

BRIDGEPORT

Poli's (First Half)—Archie & G. Dolls—Allen & Cantor—Robert Reilly—Kane & Herman—Sted's Syncopated Steppers. (Second Half)—Turner Bros.—Held & Adams—Lee & Cranston—Clinton & Rooney—John F. Conroy & Co.

Plaza (First Half)—Harry Lamore—Cook & Hamilton—California Trio. (Second Half)—George Akron—Al & N. Delmont—Doyle & Magee—Eight Dusky Steppers.

HARTFORD

Capitol (First Half)—Gardner & Aubry—Doyle & Magee—Lee & Cranston—Norwood & Hakel—Eva Shirley & Co. (Last Half)—Sylvia Mora & Reckless Duo—Hoster & Huston—Will Morrisey—Welsh, Mealy & Montrose—Big Jim.

Uptown (First Half)—Clifton & Spartan—Mabel Phillips—De Lea & Orma—Jas. Grady & Co.—Rand Gould—White, Black & Useless. (Second Half)—The Hurleys—Elwood & Lee—Bond, Berry & Co.—Rober & Gold—Black & O'Donnell.

WASHINGTON, D. C.

Wright & Wilson—Mammy—La Coste & Bonowe—Davis & McCoy—Fashions a la Carte.

WINDSOR

(First Half)—Les Arados—Follette, Pearl & Weeks—Nancy Bayer & Co. (Second Half)—Reese & Edwards—Kane & Chindlar—Jack Martin Trio.

B. F. KEITH VAUDE. EX.

(Week of May 30)

AKRON

(First Half)—Flaherty & Stoning—Gene Metcalfe—Chung Hwa Four. (Second Half)—Martin & Moore—Brooks & Philson—Howe & Howe.

ALLENTOWN

(First Half)—Hill & Ackerman—Nelson & Waring—Dummies—Harry Jolson—Hayataka Bros. (Second Half)—Wolford & Stevens—Carl & Inez—Flirtation—Nahane Bros.

BOSTON

Howard (First Half)—Ernie & Ernie—Sutter & Dell. (Second Half)—The Herberts—Kennedy & Kramer.

Boston—Ross & Foss—Miller & Capman—Morley Sisters—Eddie Foyer—Fred & Al Smith.

Scolley Square—Mack & Stanton—Four Harmony Kids—Ryan & Ryan—Leavers & Collins.

Washington Street—Williams & West—Monroe & May—Moore & Fields—McDonald Trio.

BINGHAMTON

(First Half)—The Faynes—Plaza Trio—Leclair & Sampson—Hobson & Beattie—Lillian Herlein—Ray & E. Dean—The DeLyons. (Second Half)—Yamamoto—Cooper & Lacey—Morton Lewell—Inez Hanley—Lyons & Yosco—Zeno Moll & Carl.

CLARKSBURG

(First Half)—Techow's Cats—Helen Moretti—Howe & Howe—Owen McGiveney. (Second Half)—Archie Onri—S. Miller Kent—Kennedy & Burt.

CANTON

Sealo—Fielding & Boomer—Jean Sothern—Asahi Troupe—Keegan & O'Rourke—Tripp & Sells.

CHESTER

(First Half)—Rube Walmah—Harry & K. Kelly—Roth Kids—Monarch Comedy Four—Tom Brown's Highlanders. (Second Half)—The Bradnas—Mellon & Renn—Jack Kennedy Co.—Chris Richards—Musical Bits.

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NEW HAVEN

Bijou (First Half)—George Akron—Al & N. Delmont—H. & G. Ellsworth—Tripoli Trio—Eight Dusky Steppers. (Second Half)—Harry Lamore—Vernon—Valda & Co.—California Trio.

Palace (First Half)—Sylvia Mora & Reckless Duo—Mildred Parker—Lelia Shaw—Clinton & Rooney—John F. Conroy. (Second Half)—Archie & G. Falls—Mohr & Vermont—Robert Reilly Co.—Kane & Herman—Steed's Syncopated Septette.

SPRINGFIELD

Palace (First Half)—Dave Winnie—Jennings & Dorman—Archer & Belford—Leon Varvara—Sweet Sweeties. (Second Half)—The Hennings—Calvin & Klaiss—Liddell & Gibson—Boule & Bennett—Al K. Hall Co.

SCRANTON

Poli's (First Half)—George & L. Garden—Bert Leighton—Ralph Austin & Dave Seed—Morgan & Binder—Doris Humphrey's Dancers. (Second Half)—Will Crutchfield—McKenzie Sisters—Cotter & Golden Trio—Hamilton & Barnes—Royal Venetian.

WATERBURY

Poli's (First Half)—The Hennings—Hoster & Huston—Liddell & Gibson—Boyle & Bennett—Big Jim. (Second Half)—Gardner & Aubrey—Jennings & Dorman—Harry & G. Ellsworth—Norwood & Hall—Eva Shirley Co.

WILKES-BARRE

Poli's (First Half)—Will Crutchfield—McKenzie Sisters—Cotter & Golden Trio—Hamilton & Barnes—Royal Venetians. (Second Half)—George & Lilly Garden—Bert Leighton—Ralph Austin—Morgan & Binder—Doris Humphrey Dancers.

WORCESTER

Poli's (First Half)—Frank Bardon—Mohn & Vermont—Will Mahoney—Welsh, Mealey & Montrose—Valda Co. (Second Half)—Melodies & Steps—Cook & Hamilton—Archer & Belford—Leon Varvara—"Sweet Sweeties."

Plaza (First Half)—Turner Bros.—Calvin & Klaiss—Hale & Adams—Al K. Hall Co. (Second Half)—Dave Winnie—Allen & Cantor—Cook & Oatman—Tripoli Trio—Benson, Faber & Co.

SPRINGFIELD

(First Half)—Goldie & Ward—Albert Rickard—Chappelle & Stennett—Baker & Rogers—Margot & Francois. (Second Half)—Wonder Girl—Paul & Georgia Hall—Maurice Samuels & Co.—Hawthorne & Cook—Alex. Sparks Co.

TORONTO

Loew's—Juck Gregory—Murphy & Lachmar—Dave Manley—Martha Russell Co.—Bartlett, Smith, Sherry—Gypsy Trio.

CAMBRIDGE

(First Half)—Billy Barlow—Hall & Colburn—Page & Gray—Mabel Fonda Trio. (Second Half)—Fred Whitehouse—Tonie Gray—Mack & James—Sankuo & Sylvers.

ELMIRA

Yamamoto—Sherman & Shields—Whitfield & Ireland—Schichtl's Manikins.

EASTON

(First Half)—Wolford & Stevens—Carl & Inez—Jas. H. Cullen—Flirtation—Nathane Bros. (Second Half)—Hill & Ackerman—Nelson Waring—Dummies—Harry Jolson—Hayataka Bros.

HAZELTON

(First Half)—Paul Brady—Barker & Dunn—Clark & Ambrose—Werner Amaros Trio. (Second Half)—Arthur Barat—Raymond & Schram—Phina & Co.

HARRISBURG

(First Half)—Louise & Mitchell—Frank Gould—Lanigan & Haney—20th Century Revue. (Second Half)—Adams & Chase—Coogan & Casey—Who's My Wife—Bernard & Scarth—Four Ortons.

ITHACA

(Second Half)—LeClair & Sampson—Sherman & Shields—Schichtl's Manikins—Hobson & Beattie—The DeLyons.

JOHNSTOWN AND PITTSBURGH

Maud Ryan—Lou & F. Berkoff—"Welcome Home"—Page, Hack & Mack.

JERSEY CITY

(First Half)—Mason & Cole—Harry Price—Briscoe & Rauh—Jas. Bradbury, Jr.—Cronin & Hart. (Second Half)—Marie Lo Co.—Lois Bennett.

HOLYOKE

(First Half)—Gibson & Price—Elkins, Fay & Elkins—Pearson & Lewis—Cook & Oatman. (Second Half)—Four Amaranth Sisters—Pearson & Lewis—Dillon & Parker—Joe Darcy—Wilson Aubrey Three.

LANCASTER

(First Half)—The Bradnas—Mellen & Renn—Bernard & Scarth—Will Stanton Co. (Second Half)—Robert & Robert—Silks & Satin—Pearson, Newport & Pearson.

LEWISTON

(First Half)—Cecil Gray—Will & M. Moore—John O'Malley Co.—Creedon & Davis—Evans & Perez. (Second Half)—Josephine Harrity—Marie Dorr—Jerome & France—Frank Bush—Kafka & Stanley.

(Continued on Page 31)

FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.

NEW ACTS

FLORENCE MOORE

Theatre—*Riverside.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*Three.*

Clever burlesque, a garish manner, and a knowing smile are the vehicles on which Florence Moore rides for a big hit. Dressed in simple black, she enters with the rise of the curtain and sings one of those introductory songs without which no reappearance in vaudeville is complete these days. This one is a parody on a published number and goes over fairly well with the aid of Miss Moore's smile and the stride aforementioned.

The stage setting is simple, with a piano downstage to the left and a telephone on top of that. The introductory song done and a few gags put over for laughs, the telephone rings, an indication of complications.

Not so serious in this case, for it soon becomes apparent that the caller is only one of those song-writing "fellers." Invited to come up and play for Miss Moore, he comes out of the wings in surprisingly quick time and asks the lady to sing some of his hundred songs.

Then Miss Moore sings a parody song based on lines from Shakespeare and others of the classic writers not usually heard in vaudeville. Miss Moore takes every opportunity, and there are many, that the song offers for a laugh from the audience. If the laugh cannot be wheedled out by the lines, Miss Moore, always ready, injects an aside that is sure to make their faces crack.

Her other songs are also comic, each interpolated, wherever the opportunity offers, with comic asides put over with a roguish shake of the shoulder and a winning smile. Late in the act Miss Moore sings an Indian song with her accompanist, Cliff Friend. This is a pretty number that goes over for a big hand in spite of the indifferent manner in which Friend does his bit. His singing lacks vim, but Miss Moore's exuberant vitality, plus her asides and the rythmic use of her legs, sends it over.

Not content with burlesquing Shakespeare and men and women in general, Miss Moore cannot resist the opportunity to use some of the phrases popularized by some of her contemporaries. Her "You Must Come Over," "Attaboy," and the several others that she uses, go over as well as when their originators use them. The turn is a burlesque throughout, with her manner, and the delivery of the lines, is always funny and at times excruciatingly funny.

KAISHA AND COMPANY

Theatre—*American.*
Style—*Dancing and Musical.*
Time—*Twelve Minutes.*
Setting—*"Three."*

Kaisha in a costume of silver with bare legs, opened with an Egyptian dance, two girls, one in red, the other in black, dressing the stage.

A man with the act, sweet-potatoed on an ocarina in the pit, using a published number and the two girls on the stage played banjos, the man changing to saxophone; this drew a well deserved hand.

A large vase was seen upon which were painted various lines scroll fashion and intertwining; from various points on the surface of the vase, Kaisha's hands and arms shot in and out in imitation of snakes, keeping time to the music of Caesar Cui's "Oriental." This was a distinct, decided novelty and well thought out; although rings were worn to represent the snake's eyes, a much better illusive effect could have been obtained by Kaisha wearing long green gloves with the various markings of a snake; the gloves could be easily removed after she steps from behind the vase. G. J. H.

PERCIVAL, NOEL AND CO.

Theatre—*Proctor's 23rd Street.*
Style—*Comedy Sketch.*
Time—*Twenty-three Minutes.*
Setting—*"Three."*

The story of the sketch deals with a scrap between husband and wife, because the wife wishes a hundred dollars from the husband to loan to a friend. Because the wife has promised the friend she will not tell what she wants it for, the husband refuses to turn over the money.

Objections by the wife, who says she is not as good as a servant, she is not independent, etc., lead to the wife deciding to leave the household and her young baby, on the eve of her spouse's departure for a two months' business trip.

This leaves the husband in a predicament, but he induces the wife's sister, who is staying in the house, to remain and also the housekeeper. A nurse is needed for the baby and the sister-in-law agrees to get one, but tells the husband all this will cost a lot of money and makes him sign a check before leaving for a thousand dollars, saying as she does so that the one hundred dollars would have been cheaper.

Exit husband as the drop descends for the slide, which acquaints the audience with the fact that two months have supposed to have elapsed and when the drop goes up, we were advised by the wife's sister that the husband had been sending the nurse presents and seemed very well pleased with the services rendered, at least his letters said so.

The husband returns and comments upon the good care the baby has had, etc., etc. The husband wants to know if he can't see the nurse, the bell rings and the sister-in-law replies ungrammatically, "There's the bell, that must be *her* now"; perhaps it may have been in the part, but the rest of the conversation did not show the girl to be uneducated.

Exit sister-in-law, business of husband going down right and turning back so that wife's entrance in nurse's garb may be made unobserved. The wife goes to table centre and half turns, the husband sees her, registers surprise, says he's cured and we have the happy ending thing with a very weak "tag."

The sketch is talky, too long, lacking in serious enough import to give suspense to the situations and needs more comedy injected to give a punch and sufficient contrast.

H. W. M.

JAY REAGAN & CO.

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Eight minutes.*
Setting—*"One."*

Jay Reagan, accompanied by a pianist, sang a number of songs in good tenor voice, hitting some clear and bell-like top notes.

His selections, when reviewed, consisted of "When Kelly Sang Killarney," "Mary Is Sacred to Me," "La Donna Mobile," "My Wild Irish Rose," and "Macushla."

Reagan's voice is superior to many others on the vaudeville stage and he should have no trouble in obtaining bookings for he is sure-fire. H. W. M.

SEIGEL AND QUINN

Theatre—*Regent.*
Style—*Gymnast.*
Time—*Eight minutes.*
Setting—*In three (Special).*

Two men, using a cloth Roman stadium set offer this gymnast routine. The pair do some sensation work that could get them a spot on the small time with ease, and much more easily land them big applause opening or closing a big time bill. Both look neat, work in clean-cut manner, and "omit stalling," which is a great combination.

BLAMES STAGE FOR FAMILY WOES

JERSEY CITY, May 30.—The lure of the stage is charged by James MacIntyre, general manager of Rogers, Peet & Company of New York, to have been the cause of the trouble in his family which led to his suing for divorce according to his declaration while testifying during the hearing of the suit here in Chancery Court last week.

Mr. MacIntyre, who lives at the Roseville Hotel in Newark, said that Mrs. MacIntyre and their two daughters, now married, were obsessed with the idea of going on the stage. He said that just before he separated from his wife in 1916 he returned to their apartment in the Roseville Hotel about 2 a. m., and found his daughters sitting with two young men in the parlor. The lights were turned very low, he said, and his wife was in bed in an adjoining room.

Mr. MacIntyre asserted that when he ordered the two men to leave and remonstrated with his wife for allowing the girls to entertain at such a late hour she arose and dressed herself and left the hotel with the girls and the two men in an automobile.

Some time after, he said, the two girls joined a musical comedy show as chorus girls on the road. One married after two months of show life and is at present living in Jersey City, and the other married in May, 1917, but left her husband after two weeks of married life.

A cross-bill for divorce, charging cruelty and desertion, was filed by Mrs. MacIntyre.

ULMAN IS B'WAY MGR.

CHICAGO, Ill., June 1.—Izzy Ulman, formerly a local booking agent, recently returned from New York and has taken charge of the Chicago office of the Broadway Music Company.

MUST TURN OVER RYAN PAPERS

All papers relating to the financial affairs of the late Joseph J. Ryan, son of Thomas Fortune Ryan, the capitalist, must be surrendered by the executor of the estate, according to a decision handed down by Surrogate James A. Foley. The temporary executor, Charles Curtin, is to receive all papers with the exception of the letters written to Ryan by Dorothy Lucille Whitford. In this decision Surrogate Foley held that the code provides ample methods by which the widow of Ryan might obtain these letters if they hold, constitute material and competent evidence in the will contest.

Ryan left an estate said to be worth about $1,000,000 at his death, of which $5,000 went to each of his minor sons and $100 to his widow under his will. The residue, with the exception of several minor bequests to friends, was left to Miss Whitford. Immediately after the filing of the will by Miss Whitford's attorney, who had been named the executor, the widow filed suit to contest the validity of the will on the ground that Ryan had been of unsound mind at the time the will was made and that he had been unduly influenced in its making.

GOLDMAN CONCERTS START MON.

The 1921 season of summer concerts on the Green at Columbia University will start on Monday evening, June 6. The season will last twelve weeks. The Goldman Concert Orchestra, conducted by Edwin Franko Goldman, will again play during the entire season. This is the fourth season for these concerts at Columbia University. Admission is free to the public.

Goldman has for several years been giving the concerts and through them has built up a big following.

NON-UNION HOUSE CLOSES

SAN FRANCISCO, May 30.—The Republic Theatre opened last week with vaudeville and motion pictures under the management of the Apex Film Company. It closed the same night, although the management stated that they would reopen it this week.

The front of the theatre was picketed by union delegates who carried placards to the effect that it was a non-union house. However, a number of people went in, but they did not remain long, nor go out as leisurely as they entered. Some person emptied the contents of a bottle containing some sort of evil-smelling chemical that had no place in a theatre on the floor and the patrons rose from their seats and rushed out, many of them demanding the return of their money.

The cause of the trouble is said to be the colored band, which was employed to furnish the music, declared to be non-union. The Apex Company assert that they will reopen the theatre on the same basis, whether the orchestra is union or non-union.

JUDGMENT AGAINST CARROLL

A judgment against Harry Carroll, the songwriter and actor, to the amount of $521.70 was entered in the County Clerk's office last week by F. E. Goldsmith, the attorney. This is for counsel fees for services Goldsmith rendered in representing Carroll when his wife first started her action against him for separation.

Carroll later changed attorneys, and when his wife was granted temporary alimony of $200 a week and $1,000 counsel fees, appealed from the court order. The Appellate Division decided that Mrs. Carroll was entitled to the $200 per week, but cut down the counsel fees to $500. Mrs. Carroll is represented by Nathan Burkan.

The Carrolls have two children.

"HERMIT CLUB" GIVES GREAT SHOW

CLEVELAND, May 30.—After a lapse of seven years the annual frolic of the Hermit Club has been resumed here in the form of a musical comedy. It is called "Hermits on Main Street." The book is by George Ade and the music by Milton Lusk, both members of the club. The production showed all of the week of May 23-29 at the Opera House playing to capacity at $3 top.

George Fox, assistant manager of the new Ohio and Opera House, directed the show which is said to have cost $25,000. The company includes 100 club members assisted by 20 boys from church choirs. The costumes were designed by George Clisbee, a local artist, and were supplied by New York costumers.

With semi-professional and amateur talent Mr. Fox obtained a finished result that has already attracted an offer of $25,000 for the production. Two previous vehicles for the Hermit frolic have been converted to professional uses with revisions and change of play names. This is the best show this venerable club of artistically inclined Clevelanders ever staged, according to local critics who have seen the ten or more other pieces evolved by the Hermits.

GERMAN FILMS IN BAD WAY

BERLIN, May 31.—Despite the production of several of the recent big American hits, the movie industry in Germany is in very bad shape. An outward sign is shown by the end of the Decia Company, which is about to be absorbed by the Ufa Film Trust.

The Decia Company, which, until recently, was one of the two or three biggest producing concerns in Germany, controls a number of prominent stars, including Fern Andra, an American, who has been working in Germany for many years.

Another Smashing hit!

"Do you ever think of me"

Successor to "Whispering"

Take 5 minutes to learn it and you'll never forget it

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"I'll Keep on Loving you"

Another Sensation by the writers of "Tell me Why"

THE NEW ★ COMBINATION

George LANE & HENDRICKS Arch

in "LISTEN ARCHIE"

Direction—RALPH FARNUM, care ED. S. KELLER Office

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Aug.	15	Fordham and Coliseum
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	19	Alhambra
	26	Lowell
Oct.	3	Portland
	10	Providence
	17	Boston
	24	Jefferson, New York
	31	81st Street
Nov.	7	Flatbush, Brooklyn
	14	Newark
	21	Washington
	29	Pittsburg
Dec.	5	Louisville
	12	Cincinnati
	19	Indianapolis
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	30	Chicago
Feb.	6	Grand Rapids
	13	Detroit
	20	Rochester
	27	Hamilton, Canada
Mar.	6	Buffalo
	13	Toronto
	20	Montreal
	27	Mt. Vernon and Prospect
Apr.	3	Royal
	10	Borough Park and Regent
	17	Rockaway and Bronx
	24	Broadway
May	1	Philadelphia
	8	Baltimore
	15	South (up to July 10)

THANKS TO MANAGERS, BOOKERS, CRITICS AND MY THEATRE-GOING FRIENDS

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ARMSTRONG AND MANNING

IN "PUTTING IT OVER" Singing, Sayings and Songs "Eventually, Why Not Now?"

LEACH LA QUINLAN TRIO

SOMETHING DIFFERENT IN AERIAL ENTERTAINMENT

Direction MAX OBERNDORF

WATERS & MOORE TRIO

WALKING THEIR WAY AROUND THE WORLD

Direction JACK POTSDAM

BOOTHBY & EVERDEAN

THAT'S ALL

INGENUE

CATCH ME AT COLUMBIA

PAULINE ANDERSON

With Jean Bedini's Peek-a-Boo

THE MOST TALKED OF ACT IN VAUDEVILLE

VAUDEVILLE'S GREATEST NOVELTY

CHAS. E. EDMONDS PRESENTS THE

HAUNTED VIOLIN

DIRECTOR BRUCE DUFFUS

A MELODIOUS PHENOMENON THE MYSTERIOUS CLASSIC SPRINKLED WITH COMEDY

FILM FLASHES

Marie Prevost is now working on "The Butterfly" for Universal.

Marion Davies has just begun work on "The Young Diana," an adaptation from Marie Corelli's story.

Harrison Ford will be leading man for Constance Talmadge in the revival of "Up the Road With Sallie."

Eugene O'Brien will play the lead opposite Norma Talmadge in the forthcoming revival of "The Moth."

Charles Conklin has entered the producing field and will hereafter distribute his comics under his own banner.

Henry King will direct Richard Barthelmess in "Tol'ble David," which is the star's first work for Inspiration Pictures.

American films continue to be the most popular in Mexico, although their native motion picture output is greater than ever before in its history.

Eileen Sedgwick is convalescing from her recent operation.

Larry Semon has finished "The Fall Guy," his next comedy.

"Kid" McCoy, fistic star of bygone days, will soon be seen in a Fox picture.

Dallas, Texas, will have a new motion picture theatre when the Palace opens in mid-June.

Fatty Arbuckle is making rapid progress in filming "Gasoline Gus," under the direction of James Cruze.

Lowell Sherman will be seen in the Mabel Normand picture, "Molly O," which Mack Sennett is making.

Zena Keefe is making personal appearances in Toronto, wherever her latest pictures are being shown.

Lionel Barrymore has completed "Boomerang Bill" for Cosmopolitan Pictures, under the direction of Tom Terriss.

John A. Hammell has been appointed secretary to Samuel Zierler, president of the Commonwealth Film Corporation.

Gladys Walton has begun work on her seventh starring production, "Christine of the Young Heart," for the Universal.

A fire was caused by the careless throwing of a cigarette stub in the Lyric Theatre, Cedar Rapids, Iowa, to the extent of $2,000.

Mary Philbin, a Chicago girl who won the Elk's Beauty contest in her home town last year, is the latest girl to be featured by Universal.

Gustav Machety, who appeared as Du Barry in "Passion," is now playing small parts at Universal City. He is a cousin to Pola Negri.

Richard Feinberg has opened a State rights exchange in Washington, D. C., where he plans to distribute films in Maryland, Delaware and Virginian territories.

Sydney Ainsworth, who appeared in "The Soldier of Fortune," "Strongheart," "The Fortune Teller," "Classmates," and "Brown of Harvard," is the heavy in "Boys Will Be Boys."

It is understood that "Little Lord Fauntleroy," the next Mary Pickford production, will be the most lavish and extravagant picture the petite star has ever undertaken.

Naples, in California, an old pleasure park, has been reconstructed for scenes in Cecil De Mille's production of "The Laurels and the Lady," featuring Dorothy Dalton.

"The Cave Girl," the play by Bolton and Middleton, in which Grace Valentine appeared last year for the short time it lasted, will be produced as a motion picture by Inspirational Pictures.

Charles Wilkins of the team Wilkins and Wilkins, will be featured by Alexander Pantages in the Fall, in two reel comedy pictures to be known as the Charles Wilkins Comedies.

Eugene W. Castle has left for Europe on the *Caronia* for an eight months' trip during which time he will make pictures on scenics, educational and industrial subjects.

"The Three Musketeers," when released, will contain skilful and interesting exhibitions of swordsmanship, the film containing sixteen duels all told. One scene will show Fairbanks playing D'Artagnan, and The Three Musketeers, his inseparable comrades, matching swords with eight adversaries.

Harold Lloyd is back at the studio after a brief vacation.

Elaine Hammerstein will soon be seen in "Handcuffs or Kisses," a Selznick production.

"One A Minute," with Douglas MacLean, is scheduled for an early release by Paramount.

Gale Henry has been engaged to play in "The Hunch," a comedy being directed by George D. Baker.

The Carter De Haven company is at present "shooting" scenes in San Francisco for "My Lady Friends."

Buster Keaton, comedian, and Natalie Talmadge, who were recently engaged, will be married in a few weeks.

"Carnival," a Harley Knoles production starring Matheson Lang, has been released under the United Artists banner.

Reginald Barker's contract with Goldwyn ends June 9. Whether or not he will renew it has not been decided as yet.

Niles Welsh will be seen playing opposite Elaine Hammerstein when her next picture is released through the Selznick Exchange.

George M. Mann, president of the Federated Film Exchange, was married to Mabel C. Fairley in Hollywood, Cal., on May 10.

"Ave Maria," the Hugo Ballin production which will shortly be released through the W. W. Hodkinson exchange, will have no subtitles.

Marshall Neilan has closed arrangements with Donn Byrne, the Irish author, for the picturization of his novel, "The Stranger's Banquet."

Billy Rhodes, who has been absent from the screen for the past year, will be seen again in "The Stolen Umbrella" supporting Victor Potel.

Doraldina, the dancer who made a personal appearance at Loew Theatres in conjunction with her picture "Passion Fruit," will wind up her tour shortly.

"Camille," with Alla Nazimova, will soon be ready for screen showing. The star is now in Hollywood supervising the cutting and subtitling of the picture.

Bessie Love won the dancing contest that was recently held in Los Angeles by various "movie stars," and was awarded a silver cup by Louis J. Gasnier.

Gloria Swanson has finished "The Great Moment," an Elinor Glyn story. The scenario was written by Monte Katterjohn while Sam Wood is responsible for the direction.

The first of the Jimmy Callahan comedies will be released soon under the title of "Jimmy's Last Night Out," with Florence Dixon, former Ziegfeld star, in the leading feminine role.

Gladys Walton, one of the Universal motion picture actresses was married to Frank Leslie, son of an Eastern capitalist, recently. She states she will continue her screen career.

"Peter Ibbetson," a Paramount picture with Wallace Reid and Elsie Ferguson in the stellar roles, is now in the making at the company's Eastern studios under the direction of George Fitzmaurice.

Jimmy Aubrey, the comedian, has renewed his contract with Vitagraph. Mr. Aubrey has made a success with his two-reeled comedies and has been connected with this company for several years.

Helen Greene, who for several years has played leads for Famous Players-Lasky Corporation, was married recently at her home, 21 West Forty-sixth street, to Frederick Mills Gilligan by Judge John Walsh. Miss Greene is the daughter of Clay M. Greene, well-known playwright. The couple, who now reside in California, came East for the ceremony.

Executives of the Goldwyn Pictures Corporation and the managers of the various branch exchanges will hold a convention at the Goldwyn studios, at Culver City, Cal., the second week in May. Samuel Goldwyn, who arrived in New York, May 1st, after a trip through Europe, will leave shortly for the coast, accompanied by members of the eastern offices.

Eddie Polo has completed his next chaptered picture, which is titled "Do or Die."

The Greater Features Company has been incorporated in Salt Lake City, Utah, for the purpose of producing State rights features.

George Walsh will make his first appearance under the direction of his brother R. A. Walsh in "Serenade," which he is now working on.

John M. Stahl is contemplating screening Shakespeare's "King Lear," and release it through the Associated First National Exchange.

TO SHOW "OUR NAVY"

Through Wells Hawks, the Associated Motion Picture Advertisers, Inc., has been asked to sponsor a special showing to be held in this city of "Our Navy in Action" by Secretary of the Navy Denby, as the new cabinet officer's first official act along these lines. The picture promises to be one of the most realistic film records ever shown of the activities of the fleet in actual practice. Unlike previous government films it has no propaganda to disseminate and is not being issued to further recruiting, having been made entirely by enlisted men as a part of the official records.

Wells Hawks, Victor Shapiro and Major O'Mahoney were appointed a committee to handle the showing at the weekly meeting of the A. M. P. A. at the Cafe Boulevard, May 12. They will arrange for a theatre to hold the showing and for a program to fill out the rest of the bill, as the Navy feature is only two reels. Efforts are being made to have the showing held before May 0.3

Eddie Rosenbaum, recently arrived from the west coast, who was a leader in the organization of the West Coast Motion Picture Advertisers, and Martin Quigley, editor of the *Exhibitors' Herald*, addressed the meeting.

"CARELESS AMERICA" IN SCHOOLS

"Careless America," the Safety-first film, which was produced by Harry Levey and distributed through the Non-Theatrical Motion Pictures, Inc., last year, is now being shown in New York public schools. A schedule for the film has been arranged, whereby seventeen grammar schools and two high schools are to see the picture on different days.

MURRAY HAS OWN COMPANY

Tiffany Productions, Inc., is the name of a new motion picture producing firm which was chartered in the office of the Secretary of State, with the purpose of producing films, with Mae Murray as the star. The company has a nominal capitalization of $5,000. Kendler and Goldstein, of 158 West Forty-fifth street, are the attorneys for the new organization.

BIG FUND SPECTACLE FOR COAST

LOS ANGELES, May 28.—All the motion picture stars and their entire companies will appear in the Actors' Fund Festival which opens Saturday, June 4, at the Beverly Speedway under the auspices of Daniel Frohman, President of the Actors' Fund. Each of the stars will appear in a sketch, while 700 motion picture people, including the stars, will take part in a pageant called "The Adornment of Woman." An athletic carnival will be held in conjunction with the amusement features.

A stage 800 feet long is being built for the pageant, which is to be supervised by George Hopkins, art director of the Famous Players-Lasky studios. Wilfred Buckland is supervising the construction of the festival buildings, stages, streets, etc., on the grounds.

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VAUDEVILLE BILLS

(Continued from Page 28)

LYNN

(First Half)—Sankus & Sylvers—Jerome & Francis—Tonie Grey Co.—Oklahoma Four. (Second Half)—Claymode—Foley & O'Neil—Hall & Colburn—Marcelle Fallet.

MORRISTOWN

(First Half)—Stanley & Olsen—Bernivici Bros. —Wm. Ebs—Three Naces. (Second Half)—Cutty & Nelson—Lawton—Jim & M. Harkins—Scanlon, Denno Bros. & Scanlon.

McKEESPORT

(First Half)—Archer Onri—Adler & Clark—Miller Kent Co.—Brooks & Philson—Martin & Moore. (Second Half)—Laurel Girls—Pete Curley Three—Helen Moretti—Techow's Cats.

MANCHESTER

(First Half)—Samayo—Pollard Sisters—Anderson & Burt—The Sharrocks—Nelson & Barry Boys. (Second Half)—Chester & Warren—Beatrice & Doane—Leila Shaw Co.—Page & Gray—Oklahoma Four.

NEW LONDON

(First Half)—Shelly & Duball—Burt Stoddard—Boyd & Brown—Hunter, Martin & Hunter—Kari & Sagki. (Second Half)—Walton Duo—Litchfield & Warren—Stanley & Olsen—Lillian Vwenard—Three Hendersons.

NEW BEDFORD

(First Half)—Jack Benny—Grace & H. DeBeers —Spencer & Williams—Uyeda Bros. (Second Half)—Frances Dougherty—Dalton & Craig—Pietro—Libby & Sparrow.

NEWPORT

(First Half)—The Valentines—Beatrice Doane—Dalton & Craig—Fred Whitehouse—Libby & Sparrow. (Second Half)—Grace & Howard.

NEW LONDON

(First Half)—Cutty & Nelson—Conn & Hart—Jean Barrios—Three Hendersons. (Second Half) —Uyeda Bros.—Mildred Parker—Roman Four—Claxton & May.

PATERSON

(First Half)—Quixey Four—Howard & Norwood —Noel Lester—Harry Hayden—Marie & Marlowe. (Second Half)—LaFrance & Kennedy—Rathborne Four—Hilyer & Yale—Pilcer & Douglas—Mary Kurty & Partner.

PAWTUCKET

(First Half)—Keaney & Williams—Johnny Dove. (Second Half)—Oh You Butler—Gruett, Kramer & Gruett—Mabel Fonda Trio—Jack Barry.

PITTSBURGH-JOHNSTOWN.

These Girls—Polly Dassi Co.—Carson & Farnum —Phil Adams Co.—Frida Adair.

PITTSBURGH

Julia Edwards—Myers & Lewis—Danzel Don & Everet—Florence Hacket Co.—Turno & Jaxon—Hanley & Howard—Ardelle & Clevars—Esther Trio.

PASSAIC

(First Half)—Rose & L. Dell—Lawton—Farrell & Taylor—Ben Smith—Bullet Proof Lady. (Second Half)—John & E. Burke—Marie Sparrow—Bernivici Bros.—Britt & Mace—Three Naces.

PHILADELPHIA

Wm. Penn (First Half)—Burns Bros.—Chris Richards—Jas. Kennedy & Co.—Pearson, Newport & Pearson. (Second Half)—Rube Walman—Harry & K. Kelly—Roth Kids—Monarch Comedy Four—Tom Brown's Highlanders.

Keystone—Toney & George—Wilson & Kelly—Nine Krazy Kids—Bob Hall—Fink's Mules.

Grand Opera House—Fallon & Shirley—Yvette—Lew Hawkins—Stanley & Elva.

QUEBEC

(First Half)—Pollard—Lloyd Nevada Co.—Lew Kelliors—Elvira—Burke & Durkin.

READING

(First Half)—Adams & Chase—Coogan & Casey —Who's My Wife—Bernard & Townes—Four Ortons. (Second Half)—Louise & Mitchell—Frank Gould—Lanigan & Haney—Hanky Panky.

SHENANDOAH

(First Half)—Arthur Barat—Raymond & Schram—Phina & Co. (Second Half)—Phil Brady —Barker & Dunn—Clark & Ambrose—Werner Amaros Trio.

SYRACUSE

(First Half)—John & N. Burke—Inez Hanley—Bender & Meehan—Vic Plant Co.—Cooper & Lane —Daly, Mack & Daly. (Second Half)—Gibson & Price—Three Natalie Girls—Goldie & Thorne—Nana Co.

HALIFAX

Sweeney & Rooney—Adele Oswald—Jones & Johnson—Jack McGowan—Three Weber Girls.

TORONTO

Radford & Winchester—Hughes Duo—Cunningham & Bennett—Stewart & Mercer—Cole & Gage —Jarvell's Manikins.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Two La Grohs.

REGINA AND SASKATOON

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

EDMONTON

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

CALGARY

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

GREAT FALLS AND HELENA

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

BUTTE AND ANACONDA

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

SPOKANE

Pantages—Brown & Herr—Chad & Monte Huber —F. Blondell & Co.—Chuck Haas—Japanese Romance.

WALLA WALLA AND NO. YAKIMA

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Poster's Pierrots—Dobbs, Clark & Bare—Making Movies.

SEATTLE

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

VICTORIA

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton, Flynn & Co.—Dowling's Circus.

VANCOUVER

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochiti.

TACOMA

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

PORTLAND

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

TRAVEL

Pantages—Gray & Askin—Fern, Bigelow & King —Jones & Jones—Yes, My Dear—Alanson.

SAN FRANCISCO

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

OAKLAND

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

LOS ANGELES

Pantages—Four Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

SAN DIEGO

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan —Mme. Zulieka & Co.

LONG BEACH

Pantages—Rose, Ellis & Rose—Rinehart & Duff —Wells & Boggs—Bruce, Duffet & Co.—De Michelis Bros.—Rhoda's Elephants.

SALT LAKE

Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Britt Wood—The House of David Band.

OGDEN

Pantages—The Norvellos—Three Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien —Cevenne Troupe.

DENVER

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

WALSH AT THE TROCADERO

PHILADELPHIA, Pa., May 28.—George T. Walsh, who recently closed an engagement at the Gayety here and Folly, Baltimore, will open at Col. Deady's Trocadero, June 6, in stock for two weeks engagement.

HYNICKA GOING TO COAST

Rud Hynicka, treasurer of the Columbia Amusement Company, will leave for the Coast on Friday, for a rest. He will be gone about a month.

JAFFE WITH ARTHUR PEARSON

George Jaffe of Pittsburgh has become a partner of Arthur Pearson in his two Columbia Circuit shows commencing next season.

HILLIER AND YALE IN VAUDE.

Al Hillier and Paul Yale will open on the Keith time at the Majestic, Paterson, June 2.

NEW ACT FOR DOROTHY MAY

CHICAGO, Ill., June 1.—John J. Harris is preparing a new vaudeville offering for Dorothy May. The new act will consist of a short monologue, dispersed with songs, which are being especially written. Special scenery will also adorn the act.

SUN-LIGHT HAS FINE STUDIO

What is probably one of the best equipped small studios in New York is that of the Sun-Light Arc Corporation, located in the heart of the film district. The company claims that it is unlike any other studio in the East and that it is especially adapted to small interior sets, such as bedrooms, living rooms, parlors, music rooms and the like.

Equipped with four Sun-Light Arc lamps that furnish 100,000 candlepower, the technical outfit of the studio is said to be especially fine. The lamps are capable of producing any form of lighting known to science, a very important factor in the making of a successful picture.

The studio is suited for color photography, black and white work, and high-speed photography. Color photography, as well as high speed, is almost entirely confined to the exterior, entirely due to the uncertainty of many artificial lights. Sun-Light Arc lamps, however, eliminate the uncertainty, as actual photographic tests and production work in the studio have proven.

Because of the high standard furnishings and sets, the Sun-Light Arc studio is said to be particularly well adapted for rush work, such as might be necessary in the editing of a negative sent from the Coast or other distant point.

What is said to be another advantage of this studio is the fact that it furnishes a handy place for the making of tests. A room is provided where directors may have full opportunity to determine the fitness of applicants for the screen. This should prove most acceptable to casting directors, who will find the facilities of the studio such as to quickly and accurately enable them to make a decision regarding the talent they are seeking.

HENRY KING TO DIRECT

Henry King has signed a contract with Inspiration Pictures, Inc., to produce Joseph Hergesheimer's story, "Tol'ble David," starring Richard Barthelmess.

Having been born in the Virginia mountains, Mr. King believes that he is well qualified to transfer the atmosphere of this section of the country to the screen. Although it was understood that Mr. King would return to the Pacific Coast to direct Pauline Frederick's next production, the lure of the mountains and New York proved too strong for him.

MANY GOOD SONGS OUT

Rarely in the history of American song publishing has there been so many excellent songs out. Scarcely a catalogue can be found among the big publishers that does not contain songs of decided merit.

They are played and sung everywhere and it is almost sure that they will not only become very popular but will sell big as well.

JAMES MADISON says:

Originality is the foundation upon which I endeavor to build a super-structure of laughs. Some of the most successful acts in vaudeville use my material. In New York all Summer at 1493 Broadway.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

GEORGE ADE WRITES TITLES

Marshall Neilan's biggest coup in months is the signing of George Ade, famous humorist and author, to handle the titles of the John Barrymore picture, "The Lotus Eater," produced by Neilan in New York and Florida recently.

Mr. Ade has been sought after for motion picture work by many producers during the past five years without success. This author's genius for cramming much meaning into three or four-word epigrams, particularly fits him for the task of titling such a film as "The Lotus Eater."

Mr. Neilan is now on his way to Mr. Ade's home in Indiana, where the film will be projected in the author's home and the preliminary work of preparing the titles will be laid out.

Upon completion of his conference with Mr. Ade the producer will leave for Los Angeles, where he will resume activities on his next First National picture started in New York recently.

Colleen Moore, who appears opposite Mr. Barrymore in "The Lotus Eater," and who is under contract with Mr. Neilan, has been loaned to the Oliver Morosco company for the picturization of "Slippy McGee." Wesley (Freckles) Barry has also been loaned out by Mr. Neilan to Warner Brothers for a screen version of "School Days." In his newest film, on which he expects to spend six months to produce, Mr. Neilan brings out a new discovery in the person of a young artist who has just arrived from Europe, and whose identity will be kept a secret until the picture is finished.

In the production of this film Mr. Neilan and his company will travel extensively from Coast to Coast, the final scenes to be staged in San Francisco.

MINSTREL ACT BOOKED

"The Old Timers of Minstrelsy," the Madison-Green-Hookey minstrel act, has been booked solid for the Summer on the Loew circuit, and will open June 23 at the Metropolitan, Brooklyn.

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
4 MARX BROS., JOSEPH SANTLEY & IVY SAWYER & CO., Wm. Seabury & Co., Kramer & Boyle, others and CICCOLINI.

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Eves. 8.30
George M. Cohan
in the Revival of the Laughing Success
"THE TAVERN"

GEO. M. **COHAN** Theatre, B'way and 43d St. Evs. 8.15; Mats. Wed. & Sat.
A. L. ERLANGER Presents
The New Musical Comedy
"TWO LITTLE GIRLS IN BLUE"

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats. Wed. & Sat., 2.15
A. H. WOODS Presents
"LADIES' NIGHT"
IN A TURKISH BATH

LYCEUM West 45th St. Evs. 8.30 Mats. Thurs. and Sat. 2.30
DAVID BELASCO Presents
"THE GOLD DIGGERS"

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FLORENCE REED
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Now playing a 12-week engagement in England. Sailing from England Sept. 1 for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

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KENNISON SISTERS
AND
BILLIE MORLEN
MUSIC AND DANCING REVIEW Directions—MICKY CURRAN AND DANNY DAVENPORT

Fred and Marjorie Dale
IN "VARIETY A LA CARTE" Direction JACK LEWIS
Now working for Mr. Delmar. Watch for our new Act, opening at Henderson's, Coney Island, around the middle of July.

CORDINI
The Wizard of the Piano Accordeon
Direction—JACK HENRY, U. B. O. Time. Loew Time—DANNY DAVENPORT

JIM BAGGETT AND SHELDON ROSE
"Enjoying Themselves"
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THREE ANDER GIRLS
ALWAYS WORKING ARE DIFFERENT AND ORIGINAL
The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audience. Dir.—BART McHUGH

SINCLAIR & GRAY
IN A CYCLE OF YOUTH Direction—JOE MICHAELS

HARRY **REED-BLAKE** JACK
OFFER VERSATILITIES OF 1921 FOX TIME NOW DIRECTION ABE I. FEINBERG

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Spectacular Exponents of Equilibrism

JIMMIE **HAZARD & SPELLMAN** JACK
WATCH THEIR FEET—IN VAUDEVILLE

SELZNICK STARTS THREE

Three productions of Selznick pictures were started during the last week and, with offerings that are being completed, the Paragon and Universal studios in Fort Lee are busy places. "Clay Dollars," starring Eugene O'Brien; "Love's Masquerade," with Conway Tearle starred, and the Elaine Hammerstein production, "Remorseless Love," are now active in production at the two Selznick studios.

In arranging for the new productions a shift has been made in directors for the three stars now at work, George Archainbaud going from Miss Hammerstein to Eugene O'Brien, Ralph Ince taking Miss Hammerstein and William P. S. Earle having charge of Conway Tearle. These shifts are made while Alan Crosland and Henry Kolker are temporarily absent from the Selznick organization, loaned out to other companies to direct one picture each.

The casts of the pictures now in work at Paragon and Universal studios in Fort Lee disclose Niles Welch as leading man for Miss Hammerstein in "Remorseless Love," with James Seeley, Effingham Pinto, Jerry Devine and Ray Allen among the other supporters. This will be the first picture in which Ralph Ince has directed Miss Hammerstein.

William P. S. Earle's direction of Conway Tearle begins with Love's Masquerade," in which Winifred Westover appears as this star's leading lady. Florence Billings, Florida Kingsley, Marion Schaeffer, Daniel Hayes, Robert Ellis (who is also a Selznick director "doubling" here as an actor). Arthur Houseman and Robert Schaebzel are in Mr. Tearle's support.

"Clay Dollars" gives Eugene O'Brien opportunities apart from the line he has customarily played as a Selznick star. George Archainbaud turns from directing Miss Hammerstein to direct a company that has Ruth Dwyer as the new O'Brien leading woman with Florida Kingsley, Dixie Thompson, Tom Blake, Joseph Burke, James Flanagan, James Tenbrooke, Arthur Houseman, Joseph Depew and Frank Currier in supporting roles.

These productions, with "Ye Shall Pay," just completed by Conway Tearle, are the first of the early season's presentations Selznick will offer this Fall. The schedule is complete until early August and the new productions will be fitted into next season's arrangements in due course.

BRADY COMPLAINS OF FILMS

In a letter to Director of Public Safety John Bentley of Jersey City, William A. Brady, writing as President of the National Association of the Motion Picture Industry, protested against the showing at the Strand Theatre, that city, of a motion picture titled, "The End of the Road." This picture was produced during the war under government auspices for exhibition in army cantonments as a means of warning soldiers against the social evil.

"These pictures," Mr. Brady says in his letter, "have been shown as a commercial proposition to mixed audiences in various localities. The result is that the righteous indignation of the public against these films has caused the entire motion picture industry to suffer unjustly."

FILMS TO SHOW 'EM LONGER

Los Angeles, Cal., May 23.—As the screen's clothes experts must work a year ahead of time, Miss Sophie Wachter, head of the Goldwyn costume department is already adding 7 to 10 inches to all new frocks in the Goldwyn wardrobe. According to Miss Wachter, they're wearing 'em lower in Paris this very minute, from five to seven inches being esteemed the proper distance from the ground.

It may be a year before that extreme fashion prevails over here again, but making them longer is the least of Miss Wachter's troubles. Persuading her stars to wear them is—the real job.

BIG CONVENTION OVER

Goldwyn's sales convention ended last Sunday when the last of the special trainload of film folk were deposited in the East of the United States.

For nine days the convention blazed at the Goldwyn studios in Culver City, Cal. By days there was business discussion and by nights there was much banqueting.

Many things were accomplished at both business meetings and banquets. A definite and new idea in methods of sales will result, and the exchange of ideas on the part of the executives and managers was most vital to the health of the Goldwyn Company.

The advance pictures on the Goldwyn's fifth year list were reviewed and applauded by the men who have to get the contracts.

The round-up affair of the convention was the banquet at the Ambassador Hotel on Thursday night. Senator James J. Walker of New York was a special guest and in the course of his speech he emphasized the importance of the Goldwyn get-together at the studios.

"For the first time," said the Senator, "the men who sell the pictures are conferring with the men who produce them. The men who sell them are closer to the public, because they are closer to the exhibitor who is the pulse of the public. The industry will never get on a real basis of business until other picture companies follow this great example."

Other speeches were made by F. J. Godsol, Abraham Lehr, A. S. Aronson, Alfred Weiss and J. G. Hawks.

The Goldwyn party started its tour to the studios on May 4. It ended on May 22. Twenty-eight Goldwyn managers and executives took the trip. Business was transacted on the train going and returning.

BOSWORTH COMPLETES FILM

Hobart Bosworth, now at the head of his own producing organization, this week completed his first special feature for Associated Producers' distribution and is busy with preliminary preparations for the second of the series of six pictures scheduled for releases during the coming twelve months.

The initial production is a story of the Alaskan whale fisheries and embodies many spectacular and unusual scenes taken both on a whaler in the Arctic and in a driving gale off Catalina Island. The supporting cast includes Bessie Love, Emory Johnson, Jack Curtiss, Richard Morris and Carol Holloway. Rowland V. Lee directed, with J. O. Taylor at the camera.

The second feature, which will enter production during the coming week, is temporarily titled "Renunciation," and has been adapted to the screen by Joseph Franklin Poland from the original script by Emily Johnson. Mrs. Johnson, a fictional writer of note, is also the author of the first Bosworth story. In "Renunciation" she has delved into a novel theme and embellished it with an absorbing melodramatic plot and startling situations.

The climatic scenes will be filmed in and about St. Quentin prison, California, the company planning to spend several weeks in that locality.

Bosworth will appear in the leading role, that of an elderly character obsessed with a desire to avenge an imaginary wrong. The remainder of the cast, which will include several players of note, will be announced later. Rowland V. Lee will direct, and J. O. Taylor photograph the production.

LOEW'S ALPINE TO OPEN

Loew's Alpine Theatre, in Bay Ridge, will be opened for the first time on Monday evening, June 6. The house will play a motion picture policy. It is a one-floor theatre, seating 2,700 on the floor. A number of screen stars have been billed to attend the opening.

TANEAN BROTHERS
BLACKFACE COMEDY, MUSICAL, SINGING AND TALKING.
Direction—NAT SOBEL

FILM BUSINESS REVIVING

General business revival, which will have its reflection in motion picture theatre box offices, is definitely in sight. It will be national in effect and will get under way immediately after the Summer solstice.

Existing conditions in those theatres which show a decrease in business from that of last year are due almost entirely to the general slump, and therefore may be expected to rebound from the present low level with the resumption of industrial activity.

Reopening of coal and metal mines, advance orders to Western factories, brilliant prospects for cattle and wheat, bonus on gold and silver output, laying in of raw material and settling down of the new national Administration are the tangible arrows pointing a swift return to normal.

Based on these indications, exhibitors generally will hold to their present admission prices, although in some isolated cases there may be slight reductions to meet readjusting wage scales; new theatres are projected or under way in virtually every section of the United States and Canada; film rental prices should hold generally firm, although concessions may have to be made to exhibitors operating in the backward districts, and there is small likelihood of increases.

In the matter of attractions, exhibitors show a tendency to specials and longer runs, although in only a few sections has the regular feature been seriously affected by the special.

The proposed $2 circuit of A. H. Woods, which is planned to play special pictures for long engagements, is not a menace to the regular motion picture theatre, but, on the contrary, is regarded an actual aid to the latter, enabling exhibitors to maintain their present admission scale through comparison.

This summary of the existing situation and future outlook for the film business is the net result of a survey made by Associated First National through the medium of a questionnaire submitted to exchange managers at their convention in the Hotel Astor May 16-20.

The majority report business to be on the gain and all are enthusiastic regarding the future.

ZENA KEEFE TOURING

At the request of the Marcus Loew office Zena Keefe, Selznick star, has left New York for a short visit to Toronto to appear at several theatres in that city in conjunction with the presentation of Selznick productions.

Miss Keefe has just finished playing opposite Conway Tearle in a new Selznick production directed by Ralph Ince, and Production Manager Myron Selznick was able to grant her leave of absence from the studio.

A short time ago Zena Keefe made a trip to the South to appear on the stage in several theatres and scored such success that her services for personal appearances have been in constant demand ever since.

Unlike many stars, Miss Keefe finds no embarrassment in personal appearances, her many years of stage training standing her in good stead. As a child actress the Selznick favorite toured from New York to San Francisco in a special vaudeville act.

On her return from Toronto Miss Keefe will journey to Atlanta to fulfill another request for her personal appearance from the Lynch chain of theatres. "Red Foam," a Ralph Ince production, will be shown simultaneously with Miss Keefe's appearance.

"WAY DOWN EAST" LOWERS PRICE

With the beginning of the thirty-ninth week of D. W. Griffith's "Way Down East" at the Forty-fourth Street Theatre, a cut in prices was made for the Summer on Sunday. The top price has been cut from $2 in the evening, and a $1.50 for the matinees, to $1 on the matinee, and the evening prices lowered by dividing the former $2 and $1.50 seats, into $2, $.150 and $1 sections.

BIG BOOKINGS FOR DRIVE

Reports received by S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, are said to indicate that exhibitors throughout the country are preparing to participate in Paramount's "Best Show in Town Week," beginning June 19, in numbers that will make the bookings for that week surpass those in the recent Kent week, which rolled up a record of nearly $800,000 in rentals.

Backed by a widespread newspaper advertising campaign, conducted by Jerome Beatty, director of publicity and advertising, Paramount salesmen are making an effort to surpass the rental record during the last Paramount week. Full page advertisements, each of which will list the names of the theatres in the paper's territory, showing Paramount pictures during the week, are being carried in all the key cities. This advertising is being supported by an intensive publicity and exploitaton campaign.

Claud Saunders, exploitation manager, has outlined a campaign for his exploitation men in the field, and exhibitors booking Paramount pictures during that week, it is announced, will receive an unusual amout of co-operation in the way of exploitation of their theatres.

"The object of this intensive campaign," said Mr. Kent last week, "is to assist exhibitors in getting away to the right start at the opening of the Summer season. The results of 'The Best Show in Town Week' are expected to show exhibitors that the best way to combat the present period of industrial dulness is to exert extra efforts. We are preparing to give exhibitors every possible help to prove this point, with an unusually heavy amount of newspaper advertising, publicity and exploitation. One of the things which struck me most on my recent trip around the country was the great necessity of exploitation and publicity just at this time."

PICKFORD GETS "TAILOR MADE"

Mrs. Charlotte Pickford has purchased "The Tailor-Made Man" from Cohan & Harris at a large sum. It will be a starring vehicle for her son, Jack Pickford. The play will be Mr. Pickford's first production to be released by United Artists.

Mrs. Pickford will manage the Jack Pickford Company, acting as business head and financial manager. Alfred Green, with whom Mr. Pickford worked in directing "Little Lord Fauntleroy" and "Through the Back Door," will "The Tailor-Made Man."

"Garrison's Finish," a racing story, will be the second to be filmed by Mr. Pickford. This will be followed by several popular stage successes for which his mother is now negotiating.

BIG STUDIO FOR OKLA.

OKLAHOMA CITY, Okla., May 29.—The Sunset Photoplay Company, in which Ray Flohre of Los Angeles is an executive, is making arrangements here for the establishment of a studio in which films depicting life in Oklahoma are to be made. The company will make a series of two-reel pictures, all of the Western type, and will also conduct a school in which it will train the actors it may need for its casts.

The company also plans to make a five-reel feature picture before the year is out. It has already made releasing arrangements with a distributor in New York, according to Flohre, and has engaged a corps of electricians, directors, and studio men to commence work immediately on the preliminaries.

NO FEAR OF GERMAN FILMS

BERLIN, May 28.—That American motion picture producers have little to fear in the way of competition from German films, is the opinion expressed by many American producers now here, who have been looking over German film production.

"Neither the plays staged by Germans, nor the personalities of the German actors, would appeal to American audiences," stated one of the producers. "I could say the same of the British film industry. American producers are, in my opinion, far ahead of the German and British in the art of producing appealing films."

PIONEER GETS FEATURE

"The Leach," with Claire Whitney in the leading role, has been acquired by the Pioneer Film Corporation for the world rights, according to an announcement issued last week over the signature of President A. E. Lefcourt.

This special production augments Pioneer's offerings for the new season. It was pointed out by Mr. Lefcourt that the features for the new season have been selected with more than ordinary care and when the entire list of scheduled releases is made public it will represent an array of specials certain of exhibitor indorsement and consuming enjoyment.

"The Leech" is in six reels and supporting Miss Whitney is a cast of unusual excellence. The story is filled with human interest and is of the type that should please film patrons. Keen and spirited bidding marked the disposition of the negative and Pioneer outbid other concerns who were anxious to acquire this feature.

The details in connection with the closing of the deal were taken care of by M. H. Hoffman, Pioneer's general manager, and the release of the picture will be marked by an elaborate exploitation campaign in conjunction with the release of other special productions.

It is expected that the first release by the Pioneer Film Corporation for the new season will be "Out of the Dust," the John P. McCarthy production, inspired by the paintings by Frederic Remington. This is the feature with Russell Simpson, Robert McKim, Doreas Matthews and little Pat Moore and received laudatory comment at the hands of the trade paper critics. In exhibitors' circles, interest in this special feature runs at a high pitch on account of the enthusiasm demonstrated at the recent trade showing of the picture at the Hotel Astor.

A record price was paid by Pioneer for "Out of the Dust" in the desire on the part of Mr. Lefcourt and his organization to offer to exhibitors for the season 1921-1922, only features and specials of assured merit.

EXPECT ANOTHER FAIRBANKS

Mary Pickford is expecting to become a mother in September, according to word from a well-founded source in Los Angeles. Preparations for the event are said already to be under way at the Fairbanks-Pickford home at Beverley Hills and a room at a hospital has been taken, according to the rumor. This event will satisfy a desire long cherished by Miss Pickford.

Her first marriage with Owen Moore was childless; but Mr. Fairbanks has a son, Douglas, Jr., who lives with his divorced wife. Douglas Fairbanks and Mary Pickford were married last year late in March.

They are expected to cancel their contemplated trip abroad. Miss Pickford has just begun her latest picture, "Little Lord Fauntleroy," which will be completed in August.

PAUL BRUNET SAILS

Paul Brunet, president of Pathe Exchange, Inc., sailed for Europe on Saturday, aboard the *Olympic*. He was accompanied by Mrs. Brunet.

Mr. Brunet will go direct to Paris, where he will consult with Charles Pathe.

The steady pressure of business during 1920, which saw Pathe reach the high water-mark in its collections and new business, made it necessary for Mr. Brunet to take a vacation earlier than usual.

Since his European visit last year, the Pathe president has not permitted himself a rest from the arduous duties of directing his efficient distributing organization.

RUDNICK GETS "WANDERING JEW"

Max Rudnick, who bought Gus Edwards' "Bandbox" and song revues, has purchased from Fox and Pinzer the rights of the "Wandering Jew" for eastern Pennsylvania, including Philadelphia, New York State, exclusive of New York City and southern New Jersey.

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Billy Peddrick-DeVere Ruby
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U. B. O.—Jo Paige Smith Loew—Joe Michaels

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Mike RODER & DEAN Jack
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LAURIE ORDWAY & CO.
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FAIRFAX FILM COMPLETED

Marion Fairfax "shot" the final scene for her initial production, "The Lying Truth," last week. By strange coincidence the production of this picture started and finished with a fight scene.

The first scene photographed disclosed a battle between Pat O'Malley, the lead, and George Drombold, the heavy. The final scene presented a fight in the newspaper shop built at the Hollywood studios, in which a mob participates in the destruction of the plant.

Clean romance and drama is the underlying theme of this picture, it is announced. A story of the newspaper world, this script allows for many unusual situations and, it is reported, will offer a striking illustration of Miss Fairfax's contention that a story can be clean and still present as many effective punches as any sensational plot.

The story involves the publisher of a small town daily newspaper who creates a novel manner of placing his paper on a paying basis. His plan brings him the enmity of the town's most influential personage and becomes involved in a murder case which places the young editor in a dangerous position. Frenzied excitement prevails throughout the community for a week during which time incidents pile upon one another leading up to a climax in which the hero narrowly escapes a lynching.

Staged under the personal direction of Marion Fairfax, this film marks the entrance of this well known screen author and playwright in the motion picture producing field. Some six years ago, William De Mille induced Miss Fairfax to forsake a successful career as a dramatist to write for the screen. Since that time she has been credited with the authorship of some of the biggest box office attractions in motion picture history.

John Jasper, manager of Marion Fairfax Productions and part owner of the Hollywood studios on Santa Monica Boulevard, is handling the business end of the producing organization. In the production of "The Lying Truth" Mr. Jasper has personally directed the studio personnel in the building of all sets, which work is directly in charge of C. D. Hall, technical director. The entire studio facilities of this big plant were placed at the disposal of Miss Fairfax and every modern equipment employed in motion picture production was used.

The work of cutting and titling "The Lying Truth" is now under way and as soon as a final print is completed Mr. Jasper will journey to New York to arrange for its distribution. It is stated that offers for the release of the Fairfax product has been received from many large distributors, but nothing definite will be done along these lines until the film is entirely finished.

One of the outstanding features of "The Lying Truth" is the prominence of the various important members of the cast. Such popular names as Marjorie Daw, Pat O'Malley, Tully Marshall, Noah Beery, Claire McDowell, George Dromgold, Charles Mailes and Robert Brower are identified with the portrayal of this story. The work of Rene Guissart, chief photographer of the Fairfax staff, is also expected to create much favorable comment.

"TAKE IT FROM ME" CANCELS

SAN FRANCISCO, May 30.—"Take It from Me," the musical comedy booked for the Curran Theatre scheduled to open in sometime in July, is reported to have cancelled all their coast dates, presumably owing to the enormous expense in transportation and reported slump in the theatrical business.

PLANS BIGGEST PICTURE

After four months of preparatory work, Mary Pickford has started production on "Little Lord Fauntleroy."

Little Mary's film version of the famous Frances Hodgson Burnett story will be her fifth contribution for United Artists release and by far the most extravagant photoplay she has ever undertaken. It is expected that she will be working well into the Summer on this feature, and it is hoped that the production will be ready for its New York premiere the early part of September.

That exhibitors may expect to book a picture decidedly different from anything Miss Pickford has ever before put out is the statement of Hiram Abrams, president of the United Artists Corporation, who has just returned from the Coast, where he was in conference with Miss Pickford and Bennie Zeidman, her production manager, regarding an extensive advertising and selling campaign in connection with this feature.

"I am sorry," said Mr. Abrams, "that the words 'Lavish,' 'Stupendous,' and the phrase, 'No expense is being spared,' have been used so often in describing pictures that they are now trite, for it leaves me without suitable words to tell you about Miss Pickford's new play. All I can say is that this little wonder lady of the screen is spending more money and exercising more care on this production than ever before—in fact, as much money as she has spent on several productions combined in the past. Miss Pickford's one dream is to make 'Little Lord Fauntleroy' a celluloid masterpiece."

The difficult problem in photography presented in this feature is one of the things that will make it a costly production. Miss Pickford, playing two distinct roles all through the picture, occupies the screen in two different characters at the same time. As Dearest, the mother, she will be seen countless times talking to herself in the character of Little Lord Fauntleroy. All of the ingenuity and knowledge of Charles Rosher is being called forth to present this illusion in a flawless manner.

The direction is being handled by Jack Pickford and Alfred E. Green, who collaborated behind the camera in producing "Through the Back Door." Bernard McConville has been working on the script for "Little Lord Fauntleroy" since early in January. The leading character has been given to Claude Gillingwater, whose most recent appearance was as the grouch in "Three Wise Fools." A veteran of the speaking stage, this represents Gillingwater's first plunge into pictures. As the Earl of Dorincourt he is expected to bring an entirely new characterization to the screen.

REMODELLING THE TRENT

TRENTON, N. J., May 27.—The Trent Theatre, which plays vaudeville and pictures, is soon to be completely remodelled at a cost of $500,000 under tentative plans accepted by Frank V. Storrs and Walter Reade of New York, owners of the house. Under present plans the work on the Trent will begin on the day "Reade's Capitol," owned by the same men, opens on the site of the Taylor Opera House.

Following the improvements the Trent will have a seating capacity of more than 2,500, with two floors including a mezzanine balcony like that in the Capitol. The lower floor will contain thirty-six rows of seats and the balcony twenty-two. At present these floors have twenty-four and twelve rows respectively. This will make the Trent one of the largest vaudeville and picture theatres in this part of the country.

RECORD FOR "MARYLAND"

One of the "good things" of the year is the description of Tom Moore, the Washington, D. C., exhibitor, concerning Vitagraph's special production, "The Heart of Maryland," which was selected by the executive committee of the Women's Welfare League of the nation's capital as the main attraction at Tom Moore's Garden Theatre during the two weeks the theatre is being run for the benefit of the league. It was originally planned to run "The Heart of Maryland" or some other big film for only one week, but after the picture had been screened for the committee and had generated such enthusiasm and, later, produced the same effect on Mr. Moore himself and the staff of his theatre, it was decided to lengthen the run to two weeks. The engagement started last Sunday.

The selection of "The Heart of Maryland" cannot be regarded as anything less than a tribute to the picture both as to entertainment and drawing power, for both the committee and Mr. Moore had been on the lookout for entertainment of a most special nature which could not fail to pack the large theatre for a longer than usual run. "The Heart of Maryland," accordingly, was picked in the face of exceptional opposition. The committee was composed of prominent women of Washington whose families were about equally divided between the North and the South, but the Vitagraph production was the unanimous choice, as, to quote Mr. Moore himself, the director of the picture, Tom Terriss, handled the story in such a way as to minimize its civil war or in fact any war element, and to make the most of its beauty and charm and appeal as a love story.

Proof that the two weeks' benefit for the Women's Welfare League is being made much of in Washington social circles may be gleaned from the fact that President and Mrs. Harding are to be among the notables who are to be among the guests of honor, failing to be present at the opening performance last Sunday evening only on account of the President's official visit to New York City. The members of his cabinet have taken boxes various nights, and the foreign diplomats are giving the undertaking full support.

Catherine Calvert, who is a prime favorite in the capital, was, at the urgent request of the league, an over-Sunday guest of Edward B. McLean, editor and publisher of the Washington Post, and made a personal appearance at the Garden Theatre at the opening performance. As soon as the audience learned that the star of the featured picture was present in person, there was an unusual display of interest, and later Miss Calvert was given a real ovation.

Mr. Moore put on with "The Heart of Maryland" a special film of local significance, entitled "A Romance of Washington," made especially for the occasion with Washington folk and locations, and the success of the entire affair exceeded even his high expectations. In writing to Vitagraph of the occasion Mr. Moore said:

"After the review of your special production of 'The Heart of Maryland' at our projection room, the executive committee of the Women's Welfare League with the writer unanimously agreed that the beauty and interest of this production warranted a two-weeks' engagement, instead of, as we previously talked of, a 'one week's engagement.'

"It gives me further pleasure to say that the executive staff of our company, to a man, considered this picture one that the public would appreciate, and a production that should have full support. The acting, plus scenic beauty of this play, should warrant good returns and add prestige for those who secure booking dates.

"The director of this picture is also to be congratulated for his ability to picturize this popular civil war play in a manner that makes one forget that it was a civil war, and compel them to appreciate the beautiful love story that should take rank among the 'good things' of the year.

"Hoping for many pleasures of this caliber from your company, and wishing you the good success you deserve, believe me,

"Thankfully yours,
(Signed) "Tom Moore."

MARION DAVIES HAS NEW ONE

Marion Davies, star of Cosmopolitan Productions, whose latest release, "Buried Treasure," is enjoying great popularity throughout the country, has started production on a new picture under the direction of Albert Capellani. Miss Davies' new picture is entitled "The Young Diana," from the story of the same name by Marie Corelli. It is an interesting tale of English society life.

In Miss Davies' cast are Forrest Stanley, who plays her leading man, and Pedro de Cordoba, who has the role of the heavy.

Mr. Capellani, who lately returned from France to resume his duties with Cosmopolitan Productions, also directed "The Inside of the Cup" and "The Wild Goose."

COHAN PLAY FOR CHAUTAUQUAS

William Keighley, general stage director for the Redpath Chautauqua Bureau, will play that Chautauqua circuit this summer in the leading role of "Broadway Jones" which is now in rehearsal. The cast will include, besides Mr. Keighley, Willard Bowman, Lloyd Neal, Allen Lee, A. G. Henderson, Emer Johnson, Jean Brae, Bertha Creighton, and Ethel Monroe. The show will open June 7, at the chautauqua at Winfield, Iowa.

The Redpath Chautauqua now has ten companies playing its chautauquas through the South and West. Five more companies are still to be sent out, which will end the complement of Redpath companies.

"CHIC" SALE MAKES FILM

"Chic" Sale has completed work on a six reel motion picture in which he will be featured, when it is released in September. The title of the production has not been selected as yet. The Exceptional Film Company, Inc., of Boston, produced the film which will in all probabilities be distributed through Robertson-Cole.

LETTER LIST

WEEK OF JUNE 2, 1921

GENTLEMEN

Albani, C.
Albany, Al
Bertrand, Frank
Belmore, Louis
Bisland, Eddie
Berthelsen, Anders
Boston, Brad
Crawford, Jack
Carlton, Arthur
Dull, Harold
Doran, John
Delano, Dell
DeHaven, Milo
Fisher, Perkins
Frothingham, Alfred
Gould, Frank
Gibson, Jack
Kissen, Murray
Keltners, The
Kolb, J. W.
Kimmeard, Jack
LeFevre, George
LeMert, Sam
Lloyd, Richard
Midgely, Raymond
McClellan, J. R.
Mackie, James B.
McCaffrey, Hazel
McLean, Buddy
Metz, Theodore
Nugent, Bob
Osborne, Nat
Partello, William
Paquette, Arthur
Roe, C. J. W.
Richards, George
Rueben Ray Trio
Sullivan, Billy
Stanley, Fred
Smith, Freddie
Vardelle & Sewell
Williams, Tony
Walton, Fred
Warren, Fred

LADIES

Adair, Mrs. John
Adams, Mae
Albertieri, Ethel
Arkwright, Marie
Anderson, Marion
Baker, Evelyn
Crews, Laura Hope
Cappy, Andy, Mrs.
Conners, Peggy
Cameron, Lillian
DeYoung, Madge
Edwards, Jack, Mrs.
Gane, Dorothy
Harris, Mrs. Billy
Hendrix, Klara
Irwin, Babe
Ingram, Mae
LeFevre, May
LaRochelle, Annette
Noremac, Lillian
O'Flaherty, May
Oden, C., Miss
Pelletier, Lucell
Soma, Leslie, Miss
Robinson, Maud
Taggart, Lillian
Rhodes, Billie
Wilson, Jacque
Williams, Irene
Wainwright, Wm., Mrs.

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